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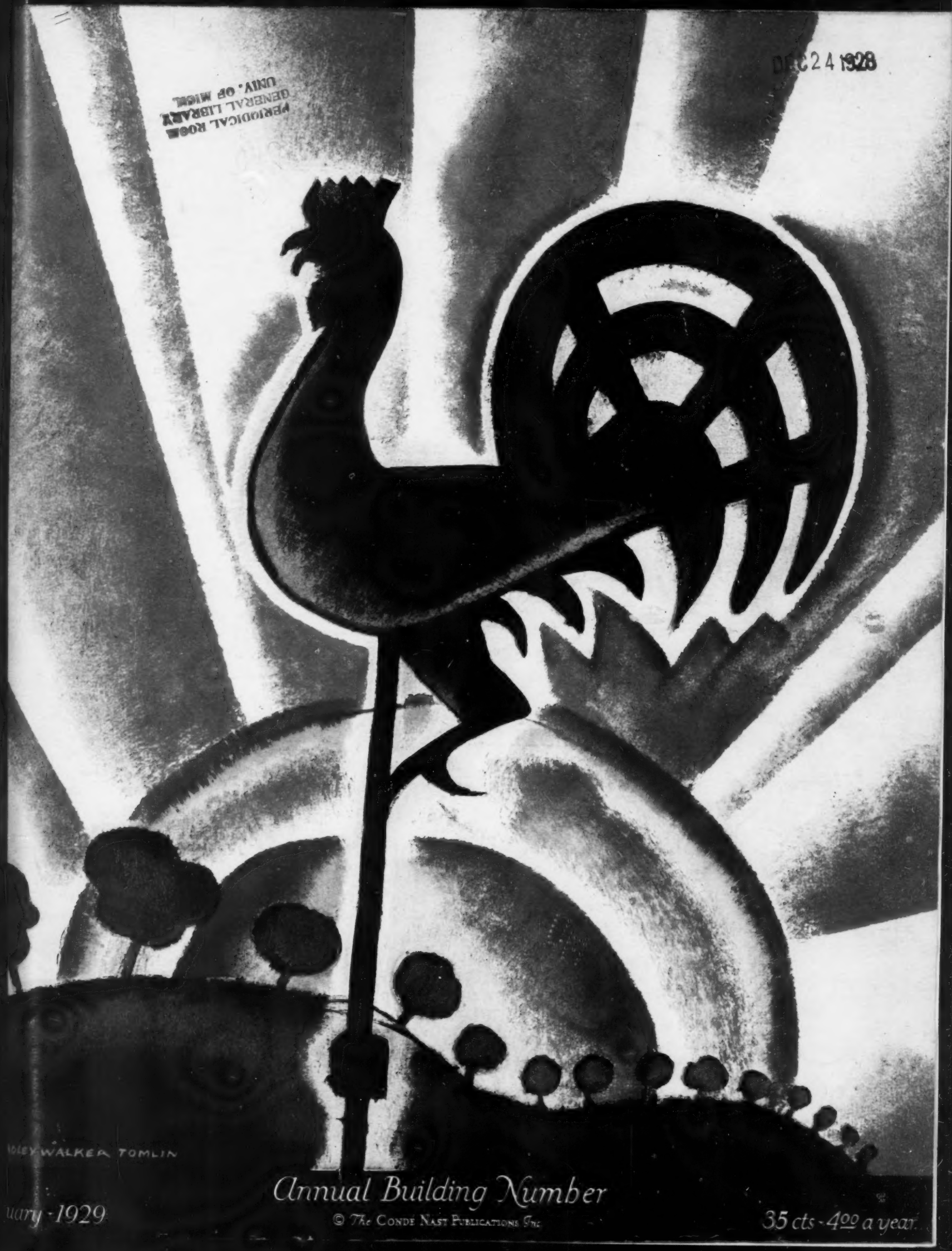

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Annual Building Number

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Have you imagined a bathroom with colored plumbing fixtures in a harmonious setting you yourself originated? Then you will rejoice in the new colors created for "Standard" Plumbing Fixtures. They remove the last restriction from the exercise of your talent in bathroom furnishing and decoration.

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RICHARDSON WRIGHT, *Editor*
ROBERT S. LEMMON, *Managing Editor*

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WHEN New Year's day has put an end to the festive season, an inevitable reaction sets in. We contemplate the long winter months which stretch unbroken between January first and Easter without the pleasure associated with other periods of the year. For now Nature has taken leave of her palette, the outer world is clothed in somber grays and we are apt to reflect this somberness in our spirits.

These months, by their inclemency, bring us into most intimate association with the inside of our houses. Before spring in due course has come about again and the outdoors begins to bloom we shall many times either have blessed our forethought in planning against winter or deplored the lack of it.

So far as concerns the necessary things which make a house storm proof, we shall probably have no great cause for anxiety. If not attended to previously, such tangible needs soon make themselves known and must be cared for. But insurance against that insidious evil of the present generation, boredom, is not so easily obtained. Accustomed as we are during other seasons to breaking the monotony by vagrant weeks or week-ends at shore, country or mountains, we soon grow to feel the narrowness of space between the walls of the place in which, week upon week, the greater part of our time is spent in this the winter of our discontent.

If our homes are not keyed in a manner to thwart the dismalness of the out-of-doors it will be a sad time indeed. Now, if ever, do we need strong color about us. Not the faint pastel shades but sharp, vivid notes —reds, greens, yellow and blue. And if these colors are found in accessories that may be shifted about to vary the decorative scheme from time to time, so much the better.

Too much cannot be said about the value of growing things in the winter scheme of the house. Cut flowers are needed, of course, but it is the things that actually grow that give a real taste of Nature. Bowls of fragrant Narcissus and Lilies-of-the-Valley, pots of Poinsettia or Astilbe carry the charm of growing life as well as color attraction.

Women have a tonic formula for toning themselves up when feeling low in spirit or even tired in body. They go to the smartest shop, select the most becoming gown or hat that can be found, and on emerging attired in the new finery, their troubles have miraculously rolled away and they go forth with joyous spirit.

In somewhat the same manner can we not freshen a room? After regarding it day in and out for a long period, it grows commonplace, no matter how well decorated it may be. But insert a new chair, lamp or table and rearrange things a bit, and the whole place will have a second blooming. In the reflected beauty of the new acquisition the other pieces strike our consciousness and we again regard with pleasure articles that through constant association had grown to seem ordinary and unattractive.

J. F. H.

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THE BULLETIN BOARD

THE Same To You. Our miseries of the past year usually determine what we mean by happiness in the New Year. Some hope that their rheumatism won't grow worse, others that their children will be better behaved and many of us that we won't have to get all our exercise keeping one pace ahead of bill collectors, their panting breath hot on the nape of our necks. To some it means the fulfillment of dreams long unattainable, accomplishments long striven for. But whether it be less rheumatism or better children, less debts or more pots of gold at the end of rainbows, may each of us have his wish in the coming year. And what a wonderful year it will be if we do!

BUT, Remembering This. However, for all our good wishes, our hopes, aspirations and strivings in the New Year, few of these can ever come to accomplishment by our own endeavor alone. So soon as we begin meddling with such great affairs we realize the prowess and the power of the forces that guide them. Behind Nature, the Unknown. Behind Chance, the Unknowable. Little wonder that even Pepys, when he began his diary, started with the words "Blessed be God!" And Edmund Burke, writing of the Laboring Poor, set down the fact magnificently: "An untimely shower, or an unseasonable drought; a frost too long continued, or too suddenly broken up, with rain and tempest; the blight of the spring, or the smut of the harvest will do more to cause the distress of the belly, than all the contrivances of all statesmen can do to relieve it."

COME AROUND THE CORNER

O Spirit worn and wearied in the highways and the marts,
Come around the corner, and loiter with the arts!
The sun's race is a stern race and the sun's way strait and long;
There's rest within the shadows, with the singer and the song.
Shall the heart grow hard in battle and the pulse of love grow weak,
Shall the eyes forget the vision and the soul forget to seek?
Shall the ear grow dull to music and high thought forsake the mind,
Till a life have no more meaning than the bluster of the wind?
Nay, we speed not lacking vision and we build not lacking song,
And the love of all things lovely is the strength that maketh strong.
O worker, ruler, builder, through this small gap in the hedge
Steal from toil and traffic to the Fields of the World's Edge.
In the by-ways and the bowers wait the things that serve the soul;
Pan will swing the turnstile and a penny is the toll.
O Spirit wracked and fevered by the barter and the fight,
Slip around the corner and dally with delight!

SHAEMAS O'SHEEL

STRAWBERRY Hill. When Horace Walpole first moved into his famous little house, Strawberry Hill, he amused his friends with letters describing it. In one of these famous epistles he tells how "it is set in enameled meadows, with filagree hedges." And that he has about "land enough to keep such a farm as Noah's, when he set up in the ark with a pair of each kind; but my cottage is rather cleaner than I believe his was after they had been cooped up together forty days." He also says that "two delightful roads, that you would call dusty, supply me continually with coaches and chaises; barges as solemn as Barons of the Exchequer move under my window. . . . Dowagers as plenty as flounders inhabit all around."

A GARDEN Resolution. At this season of the year gardeners are given to reading garden books, it is said. They read them old and they read them new. Perchance they learn many a new idea which they resolve to carry out next Spring. Now is a good time to resolve to keep those resolves. Recently for the fourth time we have been reading a favorite garden book that contains a notion which we have solemnly promised—and failed—to do three years running. It is to the effect that the Saracens in Spain used to soak their Melon seeds in honey and this made the fruit sweeter. This year we shall not fail in that resolve to try the Saracenic experiment. Or perhaps some wise agriculturist has already done it—hence the Honey Dew! The Romans also gave their Melon seeds a honey bath before planting.

MODERNIST Houses. Following the lead of Europe this country will doubtless soon sow its crop of Modernist houses, but it is to be hoped that we will not pattern ours too closely after theirs. Not that these European examples of Contemporary architecture are invariably ugly or unsuited to our ways of living, but because we can bring to the problem an even fresher and more virile understanding than Europe. In public buildings we lead the world; in domestic work, our architects are still content to follow traditional design and their clients content to live in traditional houses. Yet it does seem an anachronism for a modern business man who has enjoyed his radio in the evening, risen the next morning to eat a breakfast cooked by electricity, and goes forth to work in a motor car or a plane, wearing a contemporary suit of clothes—it does seem strange that this man chooses to live in a house of 18th Century design surrounded, say, by furniture that he calls Early American and which in reality is primitive Kitchen Colonial.

AMONG the things we resolve to grow in this new year are single Asters. Our taste for double flowers has been sated. Here among single Asters are an almost virginal simplicity and frank loveliness of form, a delicacy of coloring and an upright carriage of flower that give complete satisfaction. Who wants their be-ribboned double sisters after seeing these singles?

PEOPLE in Boxes. What can be done, we wonder, about those rows and rows of uniform, dreary and usually ugly boxes that line the poorer quarters of our towns and are sold for homes? Here and there some proud owner, with a vision, plants his front yard and curtains his windows prettily and makes a garden in the rear. One by one his neighbors, not to be outdone, begin improving their places. In a short time the street has been transformed. It has become a pleasant place to live and real estate values begin to rise. Give us one owner in each block with a real love for home, and these boxes will blossom like the Rose.

PLANTED Signboards. Mr. Emerson, perhaps it was, said that if we can't realize our ideals we should idealize our reals. This is a sane philosophy to apply to those ugly spots along our American roads—those filling stations and signboards—that are an intolerable insult to the eye. Filling-station owners or the companies that control them are realizing that money spent on good architecture and planting pays its dividends of patronage. Would that the companies who erect signboards were guided by the same long-range vision! If we cannot attain the ideal, which is to obliterate these roadside signs entirely, can we not prevail upon the owners to make their hideous realities a little more idealistic? Shrubbery plantings would work marvels. Here's a valuable lesson the signboard magnates might learn from the filling-station barons.

COLORFUL Kitchens. Consolidation of endeavor is one of the reasons for America's recent great commercial prosperity. We are learning how to save more. An example is found in the manufacture of kitchen equipment.

A few years ago when the urge for color in the home surged over the country, its tide swept into the kitchen and manufacturers rose to meet it. The maker of kitchen cabinets and the broom men and the garbage bucket and the pot and pan people each grew furiously industrious turning out color lines of their wares. But when the housewife came to buy the equipment, say, for a yellow kitchen, she found herself faced with the most disturbing and inharmonious array of yellows, for the kitchen cabinet man had made his cabinets one yellow and the pot and pan producer another, and the broom handle maker a third. A New York department store saw the dilemma and began solving it. It prepared its own color lines to which all manufacturers agreed to conform, and now their consolidated efforts make possible kitchens of harmonious, desirable tints.

THE work of eleven architectural firms or architects appears in this issue and the work of five decorators. The houses and rooms that are shown come from such diverse places as Pennsylvania, Louisiana, Connecticut, Tennessee, Georgia, New York, New Hampshire, New Mexico, California, England and Ireland.

Arthur I. Meigs

LEDGE ROCK WALLS

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That superb ledge rock, which is one of Nature's gifts to the neighborhood of Philadelphia, was used for the walls of the Robert T. McCracken house, at Germantown, Pa. This view presents the part of the garden which fronts on the living room

THE WEDDING OF HOUSE AND GARDEN

Achieved in the Home of Robert T. McCracken, Germantown, Pa.

By the Firm of Mellor & Meigs, Architects

ARTHUR I. MEIGS

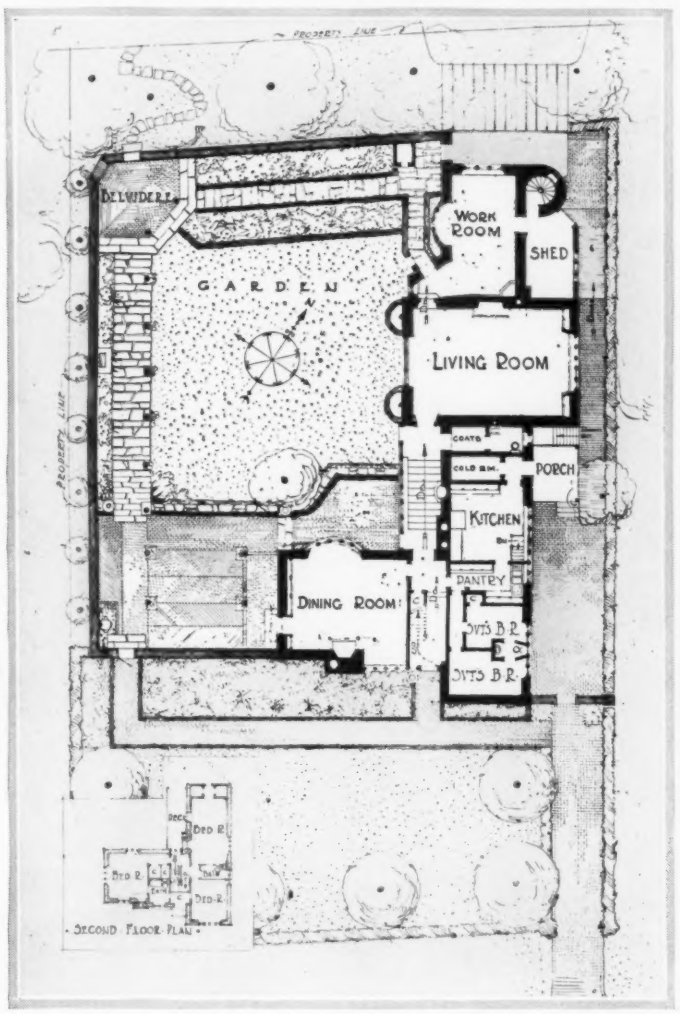
ALL works of art must have an accent. Operas have overtures; sermons have texts; and the drama has a climax—a dramatic climax.

Again: in a carburetor are fused gas and air. Air used by itself will not run an automobile, nor will gasoline.

If the McCracken house has an accent, it is the fusion of house and garden. Neither the one nor the other would stand by itself; and we are not allowed to speculate what sort of a house it would be without its garden, nor what sort of a garden it would be without its house. The more indissoluble is that bond, the stronger the architecture—or the entity, or the unity, or whatever we choose to call it—for architecture, like politics, or like the traditional squirrel, cannot be kept on the ground. It has a tendency to escape and wander off into a maze of intricacies not always easy to keep nicely separated. Some believe that prohibition is a political issue, and some do not. There is a like question about the tariff; and when a piece of architecture is under consideration it takes a skilful thinker indeed to know just what is making him like it or dislike it. The Acropolis on which the Parthenon stands may affect the Parthenon as a piece of architecture; the great Oak or the Ivy about a Cotswold cottage may influence our judgment, and the simplicity of the lives of our ancestors may throw a glory over a Colonial mansion. Shuffle those cards and we have a disastrous result. So we return to our title of house and garden.

The house is part of its garden and the garden is part of its house. On the whole property there isn't a yard of space not accounted for, from Westview Street to Kitchen's Lane and from side line to side line, a space which measures one hundred feet by one hundred and seventy-five, or about one-third of an acre in total area.

It wasn't all built at one time. The house was begun in 1919, and the additions were made in the summer of 1926. For this reason the photographs concern themselves only with the new part of the house. Originally the work room was the garage, and that space now occupied by the living room was the service yard, and necessary as a space in which to manipulate an automobile; but by digging the garage into the steep bank on Kitchen's Lane, this entire "automobile area" was reclaimed to the owner and the problem solved of enlarging the house without diminishing the garden.



Limitations are healthy. Healthy in life; healthy in a game of tennis; healthy in architecture. If a man has an unlimited amount of money he is out of luck. This is not generally considered to be the case, but just ask yourself how many rich men you know who are really happy. As for the tennis game, this is easier to see. Two men could begin a game of tennis and become provoked at the arbitrary limitations set by the lines and net. They could mutually agree to disregard the rules. They could hit the balls as wide, high, and handsome as they liked. They could hit over their opponent's head or they could turn their backs to each other and hit the balls in opposite directions. They would be free of limitations, but would there be any game of tennis? All the skill of a Tilden or a La Coste is developed from, and is quite the result of, the said arbitrary limitations.

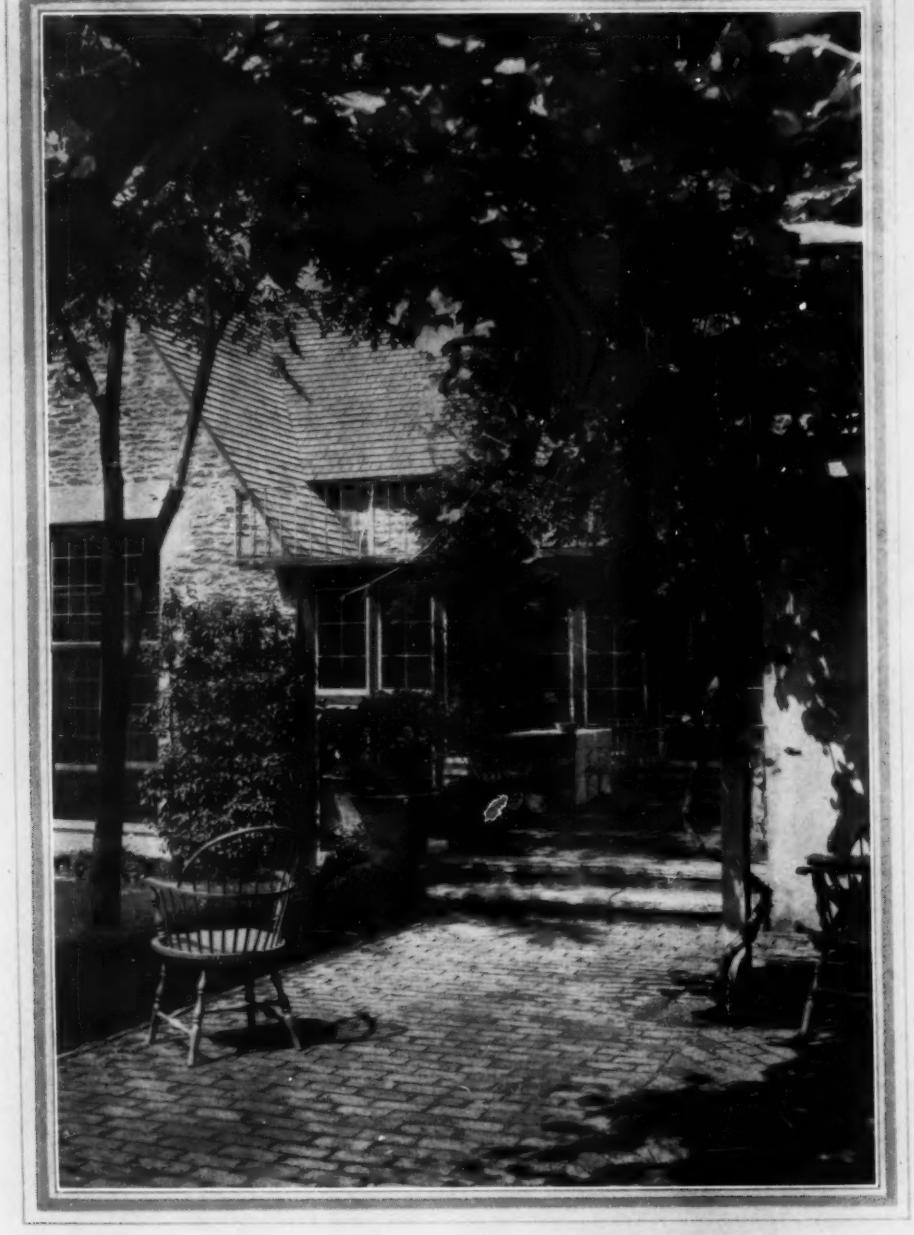
With architecture it is the same. It grows out of its limitations, and it resembles them as a child does its parents. But there may be good or bad limitations. If the limitation of an apartment house project be to achieve the greatest number of unlivably small cubicles in a fixed financial

From Kitchen's Lane, at the rear, to Westview Street, in front, and from property line to property line, every inch of this lot is put to appropriate use

The house, a rambling English type, flows down hill with the slope of the land, to the garage cut into the bank of Kitchen's Lane

A glassed-in conservatory connects the dining and living rooms and has been made a main artery from the front to the rear of the house

Since the garden was made to live in, one of its feature is a Grape-room—a brick terrace roofed with rough saplings and Grapes



From the Grape room the pavement goes up two steps and widens into an outdoor dining room in front of the conservatory windows. Beyond it is the large window of the living room

appropriation, so that each cubicle may be rented for the greatest possible amount of money, that project will resemble its parent, and end up with a greedy look in its eye.

If, on the other hand, the problem be to suppress an automobile, its garage and roadway, as far as we are able, and to use the salvaged space for a work room and living room in immediate conjunction with some sort of a garden, then that becomes a healthy limitation, and the more that the result resembles its parent the better are we bound to be satisfied.

What should a garden be? And particularly a small one. Is it a conglomeration of unrelated elements, or has it an accent and purpose? What should a room be? A bedroom for instance. Do we begin by asking ourselves how shall we make it awfully pretty? If we do, we are lost. Primarily, it must have a bed in it, and a bureau, and a chest of drawers. There should be a mirror, and, if it's big enough, a sofa and an easy chair. There must be windows and a closet, and the closet must have a door, and there must be another door by which we enter. By this time we are started, and if we get all these elements satisfactorily arranged we have a set of bones to the thing and something to keep us busy. And so it is with the garden. It is primarily an outdoor living room and has to be furnished just as much as a room has to be furnished. Before we begin to furnish our room we have to get the walls and the ceiling; and just so with the garden in a thickly settled community: we have to enclose it, and the sky will do for the ceiling. After that, everything begins to flow along of its own accord, and we almost have to hurry to keep up with it.

This garden is simply an open space with its furniture set around its outside edges. There is the work room and the living room and the conservatory and the dining terrace and the grape room, all strung along one after the other on two sides, and the grape arbor and the walls around the other two sides, and that's really about all there is to it.

Of course there has to be some shade, so we have the trees for that, just as we would have a shutter on a window, and the fruit corresponds to a box of cigarettes on the table, while the flowers function like a nice picture on the wall or a bright colored sofa cushion to add a touch of brightness.

Beyond the living room is the work room which is lighted on the garden side by a shallow bay window. The path from it leads directly to a belvedere in the corner of the garden

If we can use a garden, it's a good garden, and the only way by which we know whether it's good or not is whether or not we find ourselves happy in it.

In altering the house the main problem was how to get from the front door down to the new and important part, namely, the living room and work room.

The conservatory is the neck of an hour glass formation and it isn't the sort of place you make an expedition to; you have to use it all the time. Every meal takes you up and down those steps, and every time you come back from looking over the garden from above you arrive at a certain place where you are practically standing in the garden, winter or summer, for the living room window is so big that it tends to make the two things one.

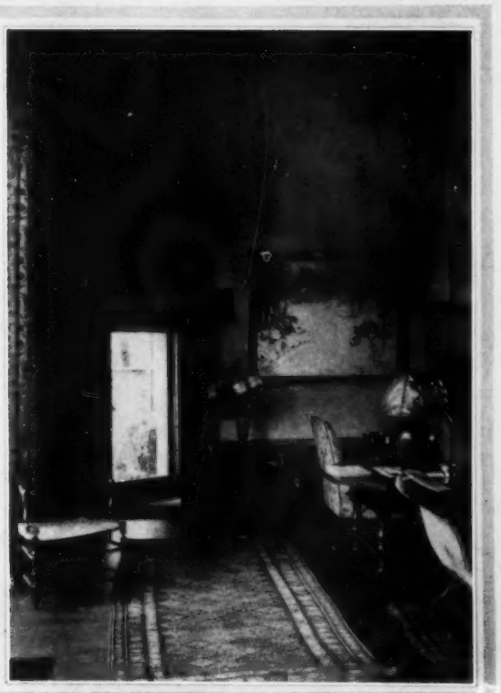
The living room has a great high ceiling in it, as indicated, both within and without, and it has a huge window on one side and a tiny little window on the other side, and that makes the light that comes into the room travel in one direction.

Beyond the living room is the work room that was the old garage. This room is designed so that a mess can be made in it and the door closed on this state of untidiness which remains untouched until such time as it suits the maker of the mess to return and go on with it. Everything doesn't have to be put away after each operation. It has a flagstone floor and a simple fireplace with a copper hood, a couple of nice windows and is located in an extremely advantageous proximity to the tool shed.

From Kitchen's Lane can be seen the longest aspect of the house. The descent, described above in words, is apparent from the architecture, except that the garage is the extreme bottom rung of the ladder, and the house flows down the slope on which it is built like a stream of water. This view, theoretically and architecturally, is the least important of the place, as it is principally made up of backs and services, yet it serves the purpose of the story well. If there is any merit in it, it didn't particularly seek it.

Alice, in *Through the Looking Glass*, found that she couldn't get back into the house from the garden by walking towards it. One of the Tiger Lilies explained that the only practical method of getting back to the house was by walking away from it, and though some people may consider this silly, sometimes it really isn't.

The workroom has a plain, stone-paved floor, white walls and a corner fireplace capped by a conical copper hood. A large bay window lights it on one side and on the other side a door leads out to the shed



The living room occupies one entire section of the house. Its ceiling runs to the roof and a large window gives light. The architects were Mellor, Meigs and Howe of the office of Mellor and Meigs

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THE COLUMN FOR BEAUTY

An Attempt to Demonstrate the Fact That There Are No Known Account Books In Which to Balance Those Things We Enjoy the Most

ACCOUNTANTS are exact and matter-of-fact men. Their minds run in orderly columns. Items either go up and down a column or across a row of them. Everything must have its place and be in it. Totals that balance are their delight. They know no despair save when totals fail to balance or they encounter an item for which no column exists. Vague abstractions are anathema to them. If they must be set down, they are rated under sublimely mediocre headings.

Knowing these things to be so, I went to an accountant with this question: "In making up a list of expenditures, into what column do you put Beauty?"

Now Beauty is one of those fatally abstract notions we all toy with. Philosophers have striven vainly to pin it down with a definition. Poets and artists flutter about its shadow. The average mortal finds it concretely expressed in a thousand ways. But it will not be defined nor pinned down. Its shadow passes quickly. We reach out to touch it, and it has gone.

Because of its evasive character, the accountant was stumped. He knew as an axiom that Beauty pays, hence it is an asset. He also knew that it may not be obtained without effort and a price, hence it must be classed as an expense. I could see him mentally running up and down his columns and striding them crosswise. Finally, realizing that an answer must be given, he assumed his most serious pose and said, "Beauty should be put down to capital expenditure."

CAPITAL expenditure, as it was then explained, is a basic necessary expense, but you must never make that necessary expense unless you figure the interest you would have received had you not spent the money. So you must pay for Beauty first as an investment, then as a loss. Consequently, when you are considering an expenditure for this vague abstraction, Beauty, you must never forget that it will constantly extract its price from your purse. If you are tempted, then, to surround yourself with beautiful things, you must figure both these costs. Yes, so this accountant agreed, you must compare the price of the Rose bush with the enjoyment you receive from the Rose, then, if the latter outweighs the former, you are justified in making your expenditure.

"Then how do you figure enjoyment?" I pressed. "And pride of ownership and . . ." Seeing that I was a dunce at figures, he went back to his books. And I knew, and was happy in knowing, that for many, indeed for most of the things that make life richer, there are no columns and there never can be.

THERE is told a story of an Arab who had a famous garden and who, on being obliged to move away from that section of the country, offered to sell it to a friend. Being a good business man, the friend set about making an appraisal of it, and eventually he brought his figures to the owner. All the items were set down—the cost of the grading and the masonry, the water pipes and the pool, the cost of the walls and the arbor and the trees and shrubs and vines and flowers. After studying it awhile the Arab said, "This is no appraisal, my friend. You have not appraised the perfume of my Orange groves, nor the glories of my Iris, nor the exquisite aroma of my Spice Trees. You have not appraised the song of the birds that make their home in my garden. You've said nothing of the tinkle of water from my fountain. The material things you have priced are merely the framework for the beauty that gives it life and character . . . But alas, these things you never can appraise. Their value will depend entirely on your capacity for enjoying them."

IN so many ways can Beauty surround us that a man may soon beggar himself in acquiring them. And yet the "capital expenditure" for that chair which has a beauty of line raised above the dull commonplace herd of chairs, those curtains, that interesting wall paper, that deep-pile carpet, that rug laboriously and wonderfully created on the loom—may we not say that such "capital expenditures" are justified so long as we have the capacity for enjoying the Beauty that is in them? The well-planted garden, the well-designed house, the etching on the wall, the linen and crystal and silver on the table, the books on the shelves, all must be bought ever remembering that their value to us far out-weighs their costs. Indeed, many of us who cannot afford to own them, will deliberately sacrifice things others consider essential in order to surround ourselves with their beauty.

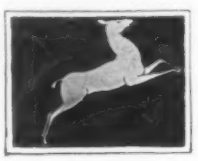
The more we enjoy those things that are beautiful, the more we realize that the very best part of life finds no column in the material registers of accountancy. There is no place for the song of birds or the music of water or the sunlight flooding a lovely room. There is no place for the grand sweep of a roof-line or the noble strength of a chimney. Man has not yet devised a budget wherein such things can be calculated. The seven senses refuse to stay put in a column. There are no account books for the heart.

Shakespeare asked, "Where is fancy bred? Or in the heart or in the head? How begot, how nourished?"

Tempted by some "capital expenditure" in Beauty, we soon learn the answer—we begin valuing it by the head; then, as the desire for it increases, its material price grows less and less. We succumb. And taking it home rejoicing, our steps keep merry pace with the rhythm of that catechism of those who live full lives:

"Where was I first taught to enjoy Beauty? In my heart!"

RICHARDSON WRIGHT



Tebbs & Knell

THE FREE-STANDING STAIRS

There's an aspiring grace to a free-standing stairs that no other type possesses. It swings through space, a lovely gesture of the architect's skill. Such a stairs is found in the residence of Dr. Hilliard E. Miller, at New Orleans. The architects of this residence were Favrot & Livaudais

UNIV. OF MICH.

Rusticated stonework about the doorway and at the corners contrasts pleasantly in texture and color with the smooth-finished stucco walls and the red-tiled roof. The symmetrical design of this house is characteristic of the Italian Renaissance style

FOR NEW ENGLAND OR CALIFORNIA

A Stucco Residence in the Italian Manner Especially Designed for House & Garden by

J. FLOYD YEWELL, *Architect*

THE late Guy Lowell once said that there were only two sections of the country to which the Italian style of architecture was eminently suited—parts of New England and California. Except in these regions he thought the Italian type of house appeared out of place. His opinion was based on the fact that a very definite environment is associated with Italian domestic architecture. It has a traditional setting. In America, New England and California afford that environment and their natural settings found the Italian house completely at home.

On the other hand, there are many sections of the country beside these two in which the Italian scene is present or which, through the skill of the landscape architect, can easily be made reminiscent of the Italian scene by careful use of plant material. Found or created, so much for the site. It is usually the dominating factor in the choice of the architecture for any house. Almost invariably the architect takes that as the starting point in his work. To him the site at once designates the proper type of house that should be built on it.

While this is the customary influence in the choice of architecture, there are other, human factors that must never be forgotten. And the most important of these is that certain kinds of people find their greatest happiness, satisfaction and pride in certain kinds of houses. The more one studies the kinds of houses people build, the more he realizes that people fall into definite house classes. There are Dutch Colonial people and Georgian people and Spanish Mission people and people who visualize themselves at their best in French farmhouses. In just the same way there are Italian house people.

It would be pleasant to speculate, sometime, on what elements go to make up these various classes—the desires, idiosyncrasies, impulses and natural aptitudes of the person who chooses, say, an Italian house. What contact with the romantic past or throbbing present of Italy created his sympathy for Italian architecture? Was it bred in the bone or come by vicariously? Does the ghost of an Italian ancestor rise up to influence his choice, or was it merely a visit to Italy or some vivid impact with the glory that was Rome?

The little Italian type of house illustrated here is visualized in a setting of hills. Its immediate site is flat, giving the house an approach from the front and affording space for a long water pool at the rear. The ear-marks of Italian architecture are found in the design—the balanced arrangement of windows, the doorway pronounced by stone or molded concrete, surmounted by a decorative cartouche. Stone or molded concrete forms quoins at the corners and the beginning of the second story is marked by a string course. The walls are stucco and the roof, laid on the accustomed gentle angle and brought out to wide, shadowy eaves, is covered with red tiles. Balancing chimneys remind us that this style of architecture was the progenitor of the Georgian style of house which, in its time, depended so much on balance for its dignity.

Compared with the front of the house, the rear is quite *intime*. Midway in the rear façade is the indented porch, its opening marked by two arches that support an open sleeping porch above. The detail in both instances is characteristically Italian. A long, narrow pool extends from the pavement in front of this little cloister, serving as sky-mirror and pleasantly reflecting the lines of the house.

A glance at the plans shows another characteristic Italian feature—the house is self-contained in that it has no extensions. The porches are within the lines of the house itself. On the first floor this reduced the size of the hallway to a minimum. Yet even in so small a space the entrance is gradual—a vestibule first, then a short passage alongside the stairs, then into the hallway itself. To the other side are coat closet and lavatory. The other downstairs rooms follow a natural sequence—a house-depth living room, fourteen feet by twenty-three and a half. Windows on three sides give it ample light and ventilation. The fireplace is set opposite the entrance door and should, of course, be finished with an Italian mantel. A door in the corner opens on the porch. A little more than half the living room's size is the dining room, opening on the porch and leaving enough space on that side of the hall for a kitchen nine feet by ten, a small pantry and a refrigerator alcove beside the service entry. On this first floor no space is wasted, each room has privacy, light, ventilation and its various appointments are so placed as to make for ease of living.

The second floor presented quite a different set of problems: in some way that indented sleeping porch had to be compensated for. Likewise the owner's own bedroom should be placed at the rear since the street side of the house might be noisy. Draw a line down the middle of this second floor, and to one side is the owner's suite—the bedchamber, a front room that might be used for sewing or for a little child, and the bath. A door closes off this suite from the other rooms. Extra sleeping space is found on the upstairs porch. A guest room and another bedchamber that might serve for a child or a maid fill the farther side of this floor. Because of the position of the stairs and to reduce plumbing expenses, the bath that goes with these two rooms is located down the hall. Each of these rooms has its closet and in the hall has been found space for linen and cedar closets.

In the center of the rear façade is an indented loggia-porch with a double arched face which supports an open air sleeping porch. A long, narrow, stone-rimmed pool extends out into the garden on an axis with the porch

Two other things should be realized before the value of this little house is fully appreciated—its outside color and its furnishings. The stucco walls might be tinted pink or pale yellow with the quoins and string course in a darker tone. Both of the porches would be paved with tiles.

Inside either rough cast or sand-finished walls would be suitable for the bottom floor, with plain painted or papered walls upstairs. The first floor lighting fixtures would be wrought-iron in some of those excellent Italian reproductions that are now available.

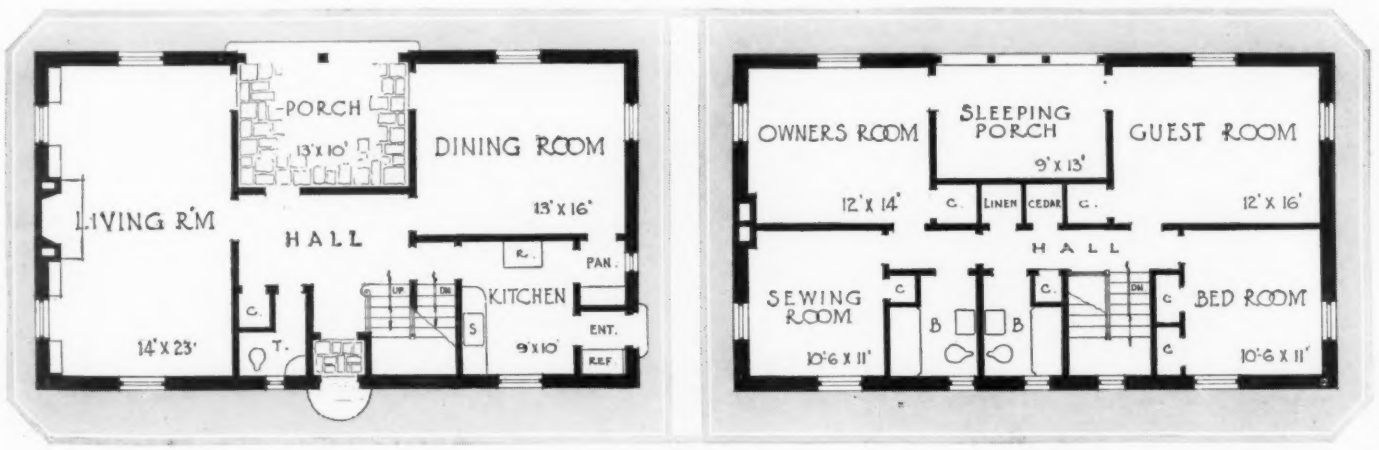
Because of the size of this house—it is only forty-five feet by twenty-three inside measurement—the furniture should be very carefully chosen. Avoid large heavy pieces, however authentically Italian they may be. Use the lighter type of 18th Century Italian furniture or some of the Italian Directoire. An occasional piece of Venetian painted furniture would not be out of place if used here.

The style of the garden very naturally follows the style of the house, which in this case would demand a rather formal effect. Cedars may replace the Cypresses of Italy. The plantings will be confined to regularly shaped beds, and such flower borders as find place should be given a massed planting of low perennials or annuals. Small evergreens would line the edges of the pool.

Having considered these various phases of this Italian house, the reader will know by this time whether or not he belongs to the Italian house class. And if he does, then this little design may be the very house for him.

A small entrance hall separates the living room from the dining room and kitchen and leads out upon a tiled loggia-porch. Both living and dining rooms also have direct access to this porch

One side of the second floor is given over to a master's suite of two rooms and bath. Two other bedrooms, a bath and a large sleeping porch complete the room complement of this story



This pleasantly picturesque English Cottage is the home of Mr. Asterly Jac in Surrey. It is a two-story structure constructed of whitewashed brick and half-timber. Surrounding it is a series of lawns and gardens. A wide turf path leads through the gardens to the entrance

The dining room at Britian Farm is furnished with appropriate 18th Century and earlier English pieces. Light-toned plaster walls give a cheerful aspect to the room and set off the darker sheen of furniture and ceiling beams. Small paned casement windows frame garden vistas

E. J. Mason

Broad lawns sweep across the front of Mr. Jac's residence to the point where the garden plantings begin. A thick Yew clump trimmed into a grotesque form guards the entrance door

The garden adds much to the charm of an English cottage. After the various flowers which grow in his garden Mr. Jac designs the splendid feather replicas for which he is widely known

AN ENGLISH COTTAGE AND ITS GARDEN

UNIV. OF MICH.

Grindstone Hill Farm, the house of John Held, Jr., at Westport, Conn., has been the subject of several successful architectural changes and expansions. As found, the farmhouse had been badly "modernized" by a commonplace portico and balustraded terrace

Doing away with the portico, a front member was added. Columns and pilasters run up to a broad cornice above which the pediment repeats the Classical eaves of the side of the house. A broad paved terrace now has been extended across the front of the residence

GRINDSTONE HILL FARMHOUSE

Keeping Pace With the Family, The House Grew Larger

JOHN HELD, JR.

HOUSES are like coats. The longer you wear them, the easier they fit. You ought to be able to live in your house the way you slip into an old coat, and it ought to fold itself comfortably around you. Come home at nights tired and out of sorts with the world—slide into the old house, slip into the old coat. Joy and bliss!

But there's a limit to coats and houses. There's a point beyond which neither one of them will stretch. The old coat is comfortable so long as your figure remains what it was, but add a little avoirdupois, get a little broader around the meridian, and comfort is gone. Let it out! Put a gusset in it!

The story of Grindstone Hill Farmhouse is a chronicle of architectural gussets.

It began as a respectable, commodious Connecticut farmhouse and it accommodated us for some time without pinching. Set on the brow of a slight rise back from the road, it commanded passing rural traffic and the meadows that stretched behind it. Out back was a big barn. A previous generation of owners had added a kitchen wing with a bedroom above and pinned a portico on the front of the old house like a big breast pin. Each side of the portico stretched a boarded porch with a wood railing. This wasn't very much to write home about, this board porch, and all it needed was a line of rocking chairs to make the place look exactly like a country boarding house.

After a time we began to break out at the elbows. From one rear corner of the house was projected a line of woodsheds broken by a driveway arch and then continuing on to house the laundry and expand out back into a garage. These sheds are in what the architect called the vernacular of Connecticut. But when he came to the south side of the house he almost spoke a different language. He acquired a Southern accent which he transmitted.

The family had increased in size. First, one youngster. This was a very little youngster, as babies are apt to be, but its care needed a lot of room. The upstairs of the main house and the second floor of that kitchen wing were nowhere big enough for it. To meet this expanding family avoir-

dupois quite a large gusset had to be added. A section was put on behind the old kitchen wing, as you can see in the pictures, and the roof continued to the front line of the house, thereby making an upstairs gallery where the baby could sleep and play.

Downstairs it gave us grown-ups a covered side terrace. This we flagged, built steps down to a lower level and laid out a garden in an enclosure on this south side. One end of it was hedged in by a tool shed that threatens soon to become a guest house, and the two sides were fenced with pickets. A wide border of perennials stitches a gaudy hem around the grass plot. Below the house terrace is an oblong pool which is just about deep enough for our friends to fall into and babies to dabble in without doing much damage except to the Water Lilies.

This addition quite changed the character of that side of the house. The kitchen wing no longer looked just stuck on: it became an integral part of the house. The upstairs gallery and its pretty balustrade softened somewhat some of the New England cold, solemn asperities that the original house had. And the renovated old coat began to get comfortable again.

Then came the second addition to the family—twins—and the coat had to be expanded again. We couldn't very well do anything to the north, the south side was complete and the rear could not be stretched. The logical point of expansion was in front. We took away that old breast pin of a portico and ran up an addition that would give us a covered entrance porch with space above for a room. The gable of this new wing repeated the Classic side gables of the original house. A Romeo and Juliet balcony extends from the middle window, and below, the terrace has been widened to quite a generous size. At the south end is a wall, broken by a gate, that separates the south family terrace from this front. And it helps make a nice distinction, this wall: if you're just a caller you sit on the front terrace—friends pass through the gate. The chimneys also were changed, a vital point in the ensemble of any house, especially a house which is designed in those balanced Classic proportions.

While the patching and expanding of this old Connecticut farmhouse may sound easy, it was not done in a minute, nor without weeks and weeks of study. Nor was it accomplished without professional help. The average owner may think himself capable of remodeling an old house, and when he has finished the house will look it. Like the old coat again. The home-made gusset will never look anything but home-made. Send the job to a good tailor, and the coat will come back looking like a new one. Without the professional assistance of the architects the changes to Grindstone Hill Farmhouse could never have been done. Its success is due to their skill and vision and fine appreciation of old houses, to their feeling for country life, and to their practical knowledge of just how it is best to meet the requirements of a growing family.

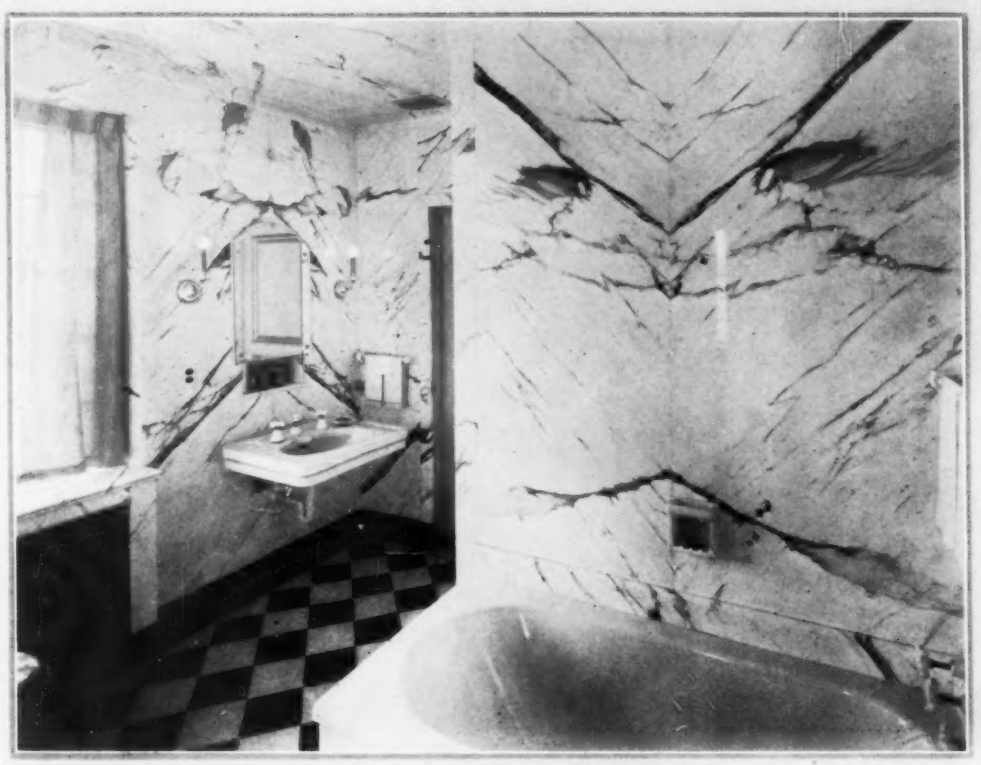
As found, the original house had been expanded to the extent of a kitchen wing that projected beyond the main body of the house, an ungainly addition. From this point along the south front the architectural changes were made, as will be seen in the accompanying photograph

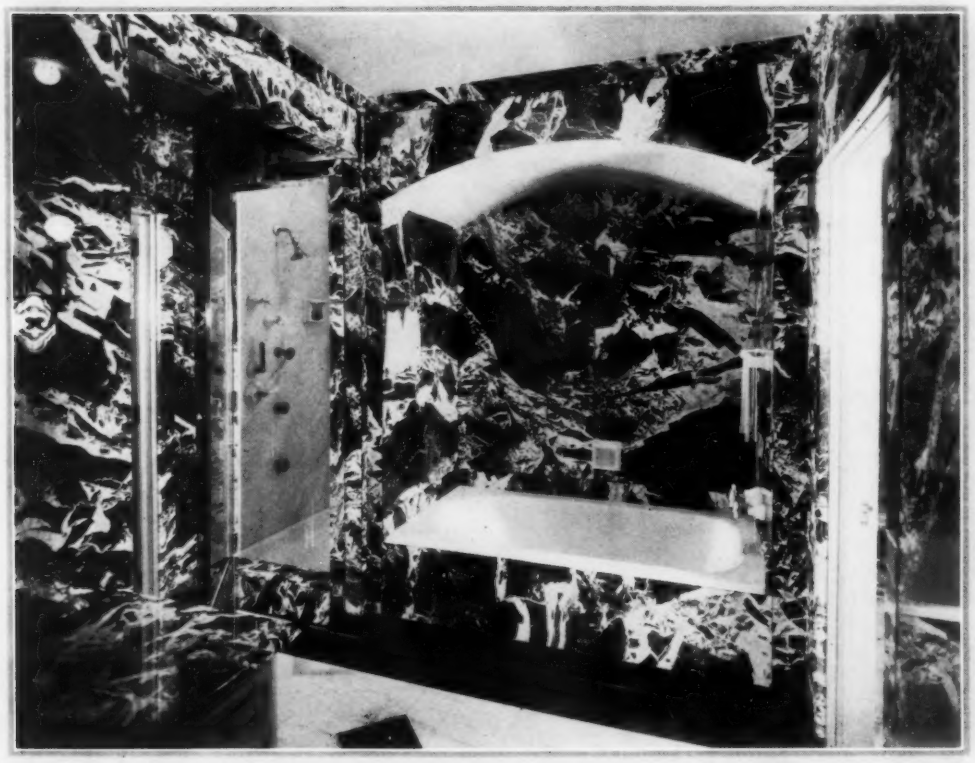
The line of the kitchen wing was extended to the front of the house and to the rear, thus adding a whole new section and giving an upstairs gallery and a wide covered terrace below. The garden is laid out on an axis of this terrace. Clark & Arms were the architects

The Thompson Co.

MARBLE FOR THE BATHROOM

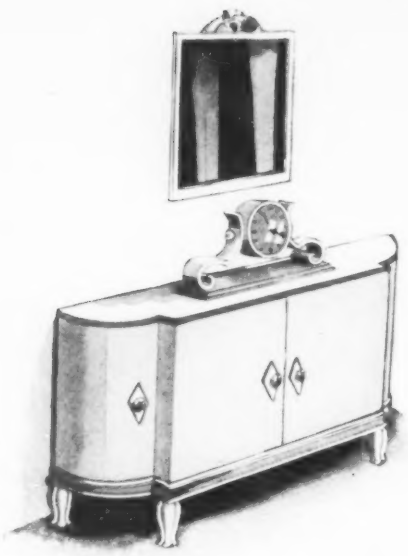
Of black marble veined in white and gold are the walls of the owner's bath in Mr. John J. Craig's Knoxville, Tennessee, home. The floor is cream marble bordered by gray and black. Woodwork in jade green and curtains the same color create an interesting contrast. Barber and McMurray, architects. Mrs. Cuyler Kimball, decorator





(Top) Another bathroom in the Craig residence has interesting and appropriate walls of Italian tavanazza marble—white with black veinings—and a floor of marbleized linoleum in a block pattern. The curtains are of peach taffeta

This view of the master's bathroom, also illustrated on the opposite page, shows the recessed bath and the white-walled shower compartment with its businesslike array of knobs and levers. The room is lighted by wall fixtures



The furniture in this room is finished in rose colored lacquer with moldings and legs painted in a light stone gray

HOUSE & GARDEN'S MODERN HOUSE

An Original Scheme for a Lady's Bedroom Showing the Contemporary Mode in Furniture and Decorations

LUCIAN BERNHARD

MODERN bedrooms have an air of seclusive comfort and luxurious intimacy which contrast strongly with recent styles and particularly those of the late Nineties. Then glaring chandeliers, a stiff arrangement of over-ornate and cumbersome pieces of furniture, a multiplicity of knick-knacks and an abundance of heavy draperies created a chill and forbidding atmosphere which is antagonistic to the less robust and more highly strung personality which is representative of the 20th Century.

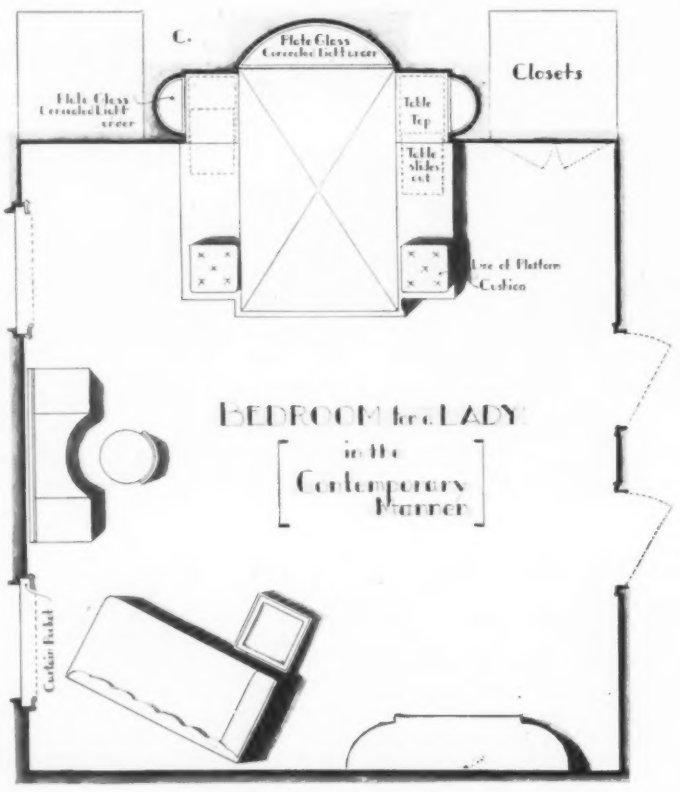
In contrast to ony other room in the home, the Mistress' bedroom may have a definitely personal and individual atmosphere. A combination of tones should be used which not only complement but are complimentary to her individual coloring. The scheme, therefore, should consist only of her favorite shades or those which especially lend themselves as a sympathetic background for her particular type.

As only a few pieces of furniture are needed in the bedroom, and as the majority of these stand against the wall, they may be treated in such a way that they become more of an integral part of the room architecture than would be possible, for instance, in the living or dining room. So placed the individual pieces do not take on the air of strangers. They are incorporated into the whole and have no individual life of their own within the walls.

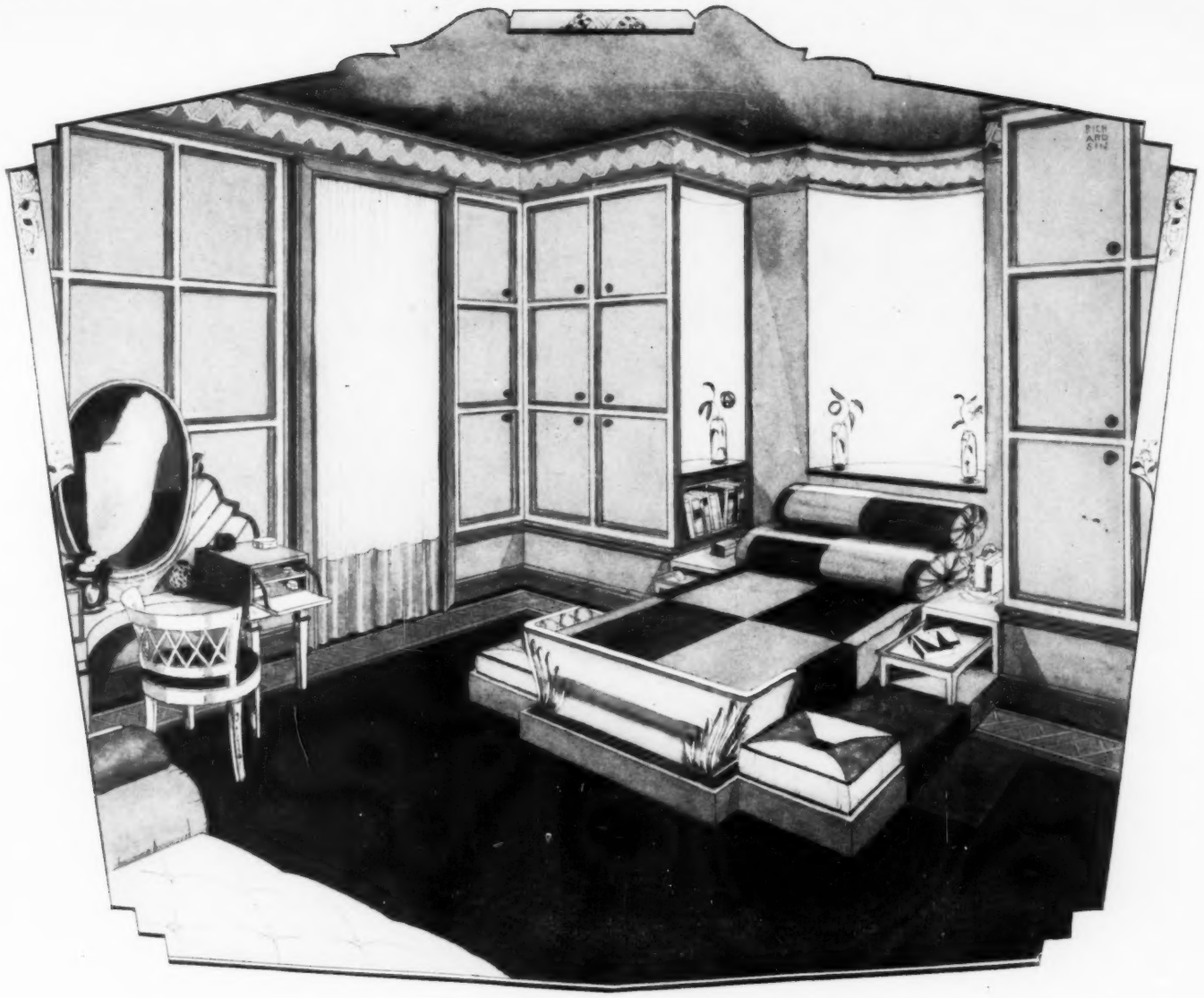
The use of a restrained color scheme strengthens this correlation. The blending of the same tones in the draperies and bedspread as have been used in the wall panels and to cover the individual pieces of furniture secures an unbroken wall line, and the room thus becomes an undistracting unit. This treatment intensifies the feeling of seclusion so very essential in an interior of this character, and creates a restful atmosphere which is after all the main aim of the room's designer.

A color scheme that is flattering to both the blonde and brunette type of beauty distinguishes the modern bedroom chosen to illustrate this article. In addition to being a bit unusual from the standpoint of color harmony, it is delightfully restful in effect as it consists of varying shades of soft gray, pale rose color and Copenhagen blue.

The floor is covered with a soft carpet the deep gray of caviar and the woodwork and furniture throughout are a combination of light stone gray and pale rose lacquer. The wood trim is rose with the moldings picked out in gray; rose also are the body portions of the furniture, the legs, moldings, and the tops of the dressing table and small occasional table being finished a light stone gray. This pale, soft rose shade is found again in the silk used as panels covering those portions of the flat walls that are not wood. The silk of the draperies and glass curtains is also pink. To relieve this warm color and to bring a note of contrast into the room, Copenhagen blue is used in three different shades. The ceiling is painted the lightest of these tones, with the frieze carried out in the two deeper shades. The darker blues are used in the silk bedspread, which is fashioned in an interesting design of squares, and in the



To give as much room as possible the bed and night table are built into a niche. On either side are closets concealed in the paneling



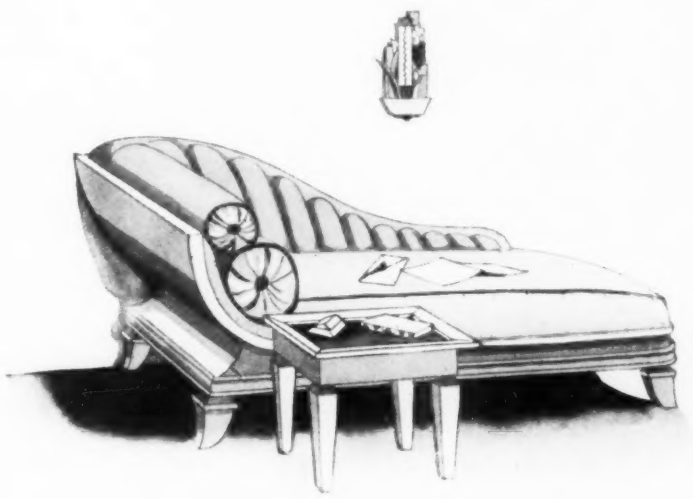
coverings of small cushions at the foot of the bed. Deep blue also are the carpets on the platform on either side of the bed, while scattered around the room are well-designed, blue glass vases to further accent this cool color. The cushions and covering of the chaise longue are heavy silk in the medium tone of blue.

Particular care was given the problem of lights in this room. The lighting is both practical and restful as it is concentrated in the headboard of the bed and in the tops of the small cabinets on either side. It comes through heavy glass panels, casting interesting reflections on the walls of the surrounding niches which are painted a light stone gray. In this manner a mild glow is created sufficiently strong for reading but with the unpleasant glare eliminated. A special dimmer permits the use of increased or decreased light as desired.

As conservation of space is an essential factor in the decoration of the majority of bedrooms these days, only the necessary furniture was used in this room, the most interesting arrangement being the pieces comprising the bed group. The bed itself is built-in, so that its headboard is an integral part of the niche. In the wall on either side of the bed, within easy reach, are small cabinets for books. Just below these stand built-in night tables containing small, movable tables which may be drawn out as desired. At the other end of the bed platform, which is covered in the center portion with blue carpet, are square cushions to seat visitors. These are covered to correspond with the bedspread in two shades of blue silk. In the wall spaces flanking the bed niche are built-in closets. A large dressing table, with its accompanying chair, a chaise longue, and a small occasional table, all painted in rose lacquer with moldings in gray, complete the furnishings.

The bed is lacquered in rose color with moldings and carved ornament painted a light stone gray. The silk bedspread and the covering of the cushions at the foot are done in two shades of Copenhagen blue

Covered in dull blue silk, the chaise longue below with its frame painted pink and pale gray makes an interesting spot of color when set against walls that are hung in rose colored silk. Lucian Bernhard, decorator



NOTE: This is the third in a series of decorating suggestions for the main rooms of a house furnished in the contemporary manner. In November a hallway was illustrated. The December issue featured a man's study. In the February number there will be a complete decorative scheme for a modern living room.

Frances B. Johnston

While the modern fireplace functions much better than its older counterparts it still retains the same charm of line and detail. The Georgian example above is in the living room of the home of Miss Kate Doggett, Fredericksburg, Va.

CONSIDER THE IMPROVED FIREPLACE

Scientific Principles Applied to Its Construction Have Increased The Factors of Efficiency and Safety

ELIZABETH HALLAM BOHN

THE colorful charm of dancing flames or glowing embers on an open hearth exerts its old-time lure even in this vivid age of speed, action and discard. Primitive fire-worshipping impulses stir in the most sophisticated breast in response to the sparkle and gleam of firelight playing on the luxurious furnishings of the 20th Century. But more recently acquired standards of cleanliness and efficiency demand that the home fire burn on an altar of mechanical perfection.

The picturesque huge fireplaces of the old Colonial homes so eagerly searched out today as a background for our thermostatically controlled existence, no longer draw in the air necessary for the life of the fire through chinks in doors and windows and whirl it across drafty floors. Heat and smoke no longer roar unchecked up a capacious open flue in a glorious orgy of waste. Science has bowed to the universal appeal of the open fire and reconstructed the old chimney according to the same formula which makes the newly designed one safe and smokeless.

Today's chimney is built around a fireproof frictionless lining, and cement mortar takes the place of the old time lime mortar whose deficiencies so often allowed sparks to creep through onto the hand-cut timbers. A coat of paint on the outside reduces the conductivity of the brick and serves as an additional safeguard in sealing up possible leakage. But the real transformation occurs just above the fireplace itself. Running the full length of the "throat" is a cast iron damper, adjustable at the touch of a poker or the turning of a knob extending through the chimney piece. For the roaring pine fire the throat is opened wide; an inch or two is sufficient for the less exuberant oak or fragrant applewood, burning more slowly on the firedogs. Complete closing of the damper, when no fire burns, prevents prodigal rush of central heating up the flue and blocks the entrance of summer insects.

Not content with controlling the draft, the manufacturers have built still further, relieving human frailty of the formation of the most critical part of the fireplace, the throat and smoke chamber. The mason can now obtain readymade a correctly shaped and proportioned form of metal, whose smooth surface offers little resistance to the smoke and expanding gases as they are forced up the flue. In their wake they draw the pernicious "down draft" which the flat smoke shelf deflects into the upward rush of hot air instead of allowing it to carry smoke down and into the room.

The fireplace unusual in shape or proportion often lends great architectural charm to the room it dominates. Many of the beautiful originals brought to this country from across the sea attain their distinction from this feature. A broad arch perhaps

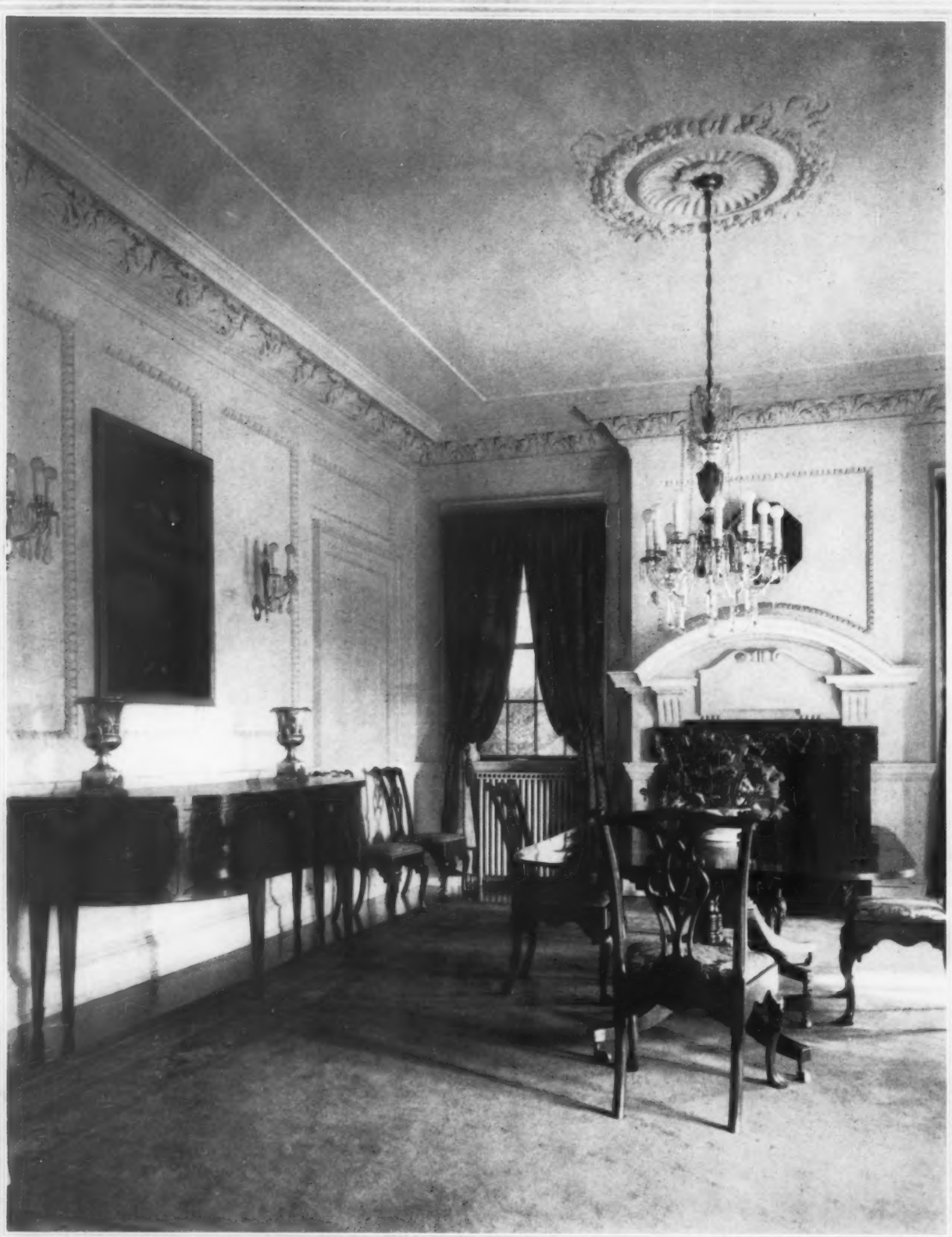
(*Continued on page* 102)

A LITTLE PORTFOLIO *of* GOOD INTERIORS

Tebbs & Knell

The three dining rooms that comprise the Little Portfolio this month demonstrate the architectural and decorative value of molded plaster. The first, shown above, is in the home of J. D. Rhodes, at Atlanta, Georgia, of which Hentz, Adler & Shutze were the architects

THE BEAUTY OF MOLDED PLASTER



Tebbs & Knell

Whereas the Rhodes dining room, found on the previous page, shows plaster cut intaglio, the decoration of the dining room in the Willis Jones residence in Atlanta is in the more floriated forms of 18th Century Classical designs. Hentz, Adler & Shutze, architects

FROM ATLANTA AND NEW ORLEANS

Tebbs & Knell

Robert Adam was given to a liberal use of molded plaster decoration in his rooms, and it is interesting to find an example of such work in New Orleans, in the distinguished dining room of Mr. R. F. Dugue's residence, which was decorated by George Gallup

IRISH FURNITURE OF THE 18TH CENTURY

Although Exhibiting a Style Similar to Chippendale's, the Irish Pieces Antedate This English Designer

EDWARD WENHAM

As each individual collector progresses in his study of the earlier arts of various countries he invariably encounters examples that, from their form and manner of treatment, would appear anachronistic to the dates to which they are ascribed. In most instances despite these apparent contradistinctions the attributions are correct, for it was not uncommon either for a craftsman to revert to a former style to obtain design, or in isolated cases having through various channels become familiar with certain exotic motifs, to presage these by several years in his adoption of the foreign style before it received the recognition accorded it in his native country in later years.

Such apparent anachronisms are found throughout the crafts of Great Britain particularly after the formation of the great trading companies, for these quickly became the means by which various innovations were introduced. Yet these same forms later arrived from Europe embodied in a fully developed fashion. Thus while we might be inclined to date a piece at the period of the vogue, actually it may represent the work of several decades before.

On the other hand we have also to combat that tendency to accept the designation which a style has derived merely from popular conference. In this, we fear, that many pieces are today often wrongly assigned owing to the date being accepted from the generic name applied, whereas a close examination of the characteristics reveals an entirely different period. One of the most outstanding misconceptions of fact is in the use of the term "Irish Chippendale" as applied to the furniture of that country made in the early 18th Century. Actually between this and the styles of the celebrated English cabinetmaker there are many and wide variations. For even if a considerable similarity exists, as it doubtless does, as soon as a collector has become familiarized either with the features of the Irish pieces or the more delicate designs of Chippendale, he experiences little difficulty in distinguishing between the work of Ireland and England.

Before proceeding to deal more specifically with Irish mahogany furniture it might be well to mention that while much fine domestic woodwork existed in that island anterior to the Georgian era, few pieces from the early oak or even the later walnut periods remain. This is due to various causes, apart from the natural decay through the flux of time, which in any event would more particularly only account for erosion in certain parts of oak pieces, owing to their exposure to the dampness from the wet rushes with which at one time the floors were strewn. Rather the dearth of other than mahogany would seem to be due to the destruction consequent upon the disturbed conditions that existed in Ireland during the 17th Century. Further, owing to the lengthy military occupation there was no incentive among the native nobility of Ireland to stimulate the crafts.

Present day collectors therefore realise that the paucity of examples pre-dating the

Ingenious combination table used for tea, cards, games or reading. The employment of the shell motif indicates that it dates from the early 18th Century. The National Museum, Dublin

Late 18th Century semicircular side table made in Ireland. It is of harewood and satinwood and distinctly shows Hepplewhite influence in the decorative inlay and spade terminal feet. The National Museum, Dublin

(Below) Mahogany side table with elaborately carved apron. It illustrates the protuberance often observable together with the claws of the feet. About 1750. National Museum, Dublin

The desk pictured above is one of the very rare instances in which the lower edge has a carved molding along it. The knee of the leg is carved with the decorative cabochon motif. By courtesy of R. W. Lehne

reign of George I precludes the advisability of any effort being made to procure oak or walnut indigenous to Ireland. It is, therefore, our purpose to confine ourselves to that woodwork which is more essentially Irish in character and which first appeared about 1725 and continued to be made for some thirty years afterwards. That certain features appear which manifest like characteristics to those of Chippendale's designs is admitted. But first it must be remembered that this maker's *Directory* was not published until 1754. The similarities are due to the fact that both the Irish and Chippendale borrowed their inspiration largely from Dutch styles, introduced to England by William III and continued with certain modifications through the Queen Anne period.

That which is particularly noticeable in the larger pieces of Irish mahogany furniture, especially the splendid side tables, is the massiveness of the carved decorations and the prodigal use of this expensive wood. In this, although possibly the observation has not previously been made, we cannot refrain from suggesting that there is no small evidence of the William Kent influence. This architect-designer who is today so little known as to be rarely included in a chronology, flourished exceedingly during the reign of Anne. Nor despite Hogarth's satirical references to Kent's often bizarre styles did this architect fail to impress his influence upon later furniture, even if his actual vogue was but brief. Therefore it would seem that the side tables decorated with massively carved friezes combining satyr masks and other grotesques, found on Irish mahogany, were in reality adaptions from the architectural structures of Kent.

Comparison of furniture made in Ireland with pieces which were designed and made by Chippendale reveals more than sufficient variations both to eliminate the supposition that any important school of cabinet makers existed in Dublin who followed the English master, as well as to dispose of any suggestion that the styles are wholly contemporaneous. For instance,

(*Continued on page 110*)

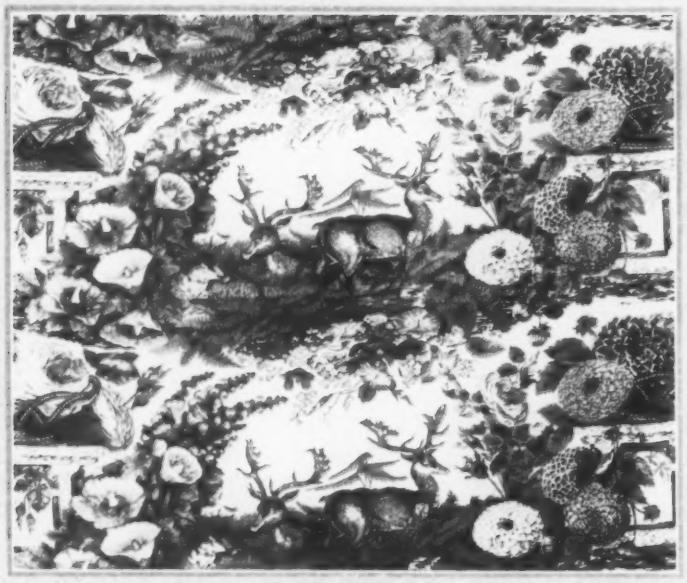
(Above) An early 17th Century carved bog oak chair of the massive type which shows early Gothic construction in combination with decorations of the Italian Renaissance. By courtesy of R. W. Lehne

(Top of page) A three-back settee on six cabriole legs with scroll ears and lion paw feet. The round shoulder shape of the backs reveal the influence of the Queen Anne styles. From R. W. Lehne

This Irish 18th Century chair found in Ulster shows a curious use of ovolos in the carving of arm supports and a grotesque lion mask and ring on the knee of the cabriole legs. R. W. Lehne

Ornate carved wood and gilt armchair originally made for the Aldermen of Skinner's Alley, Dublin. This corporation was formed about the end of the 17th Century. Courtesy National Museum, Dublin

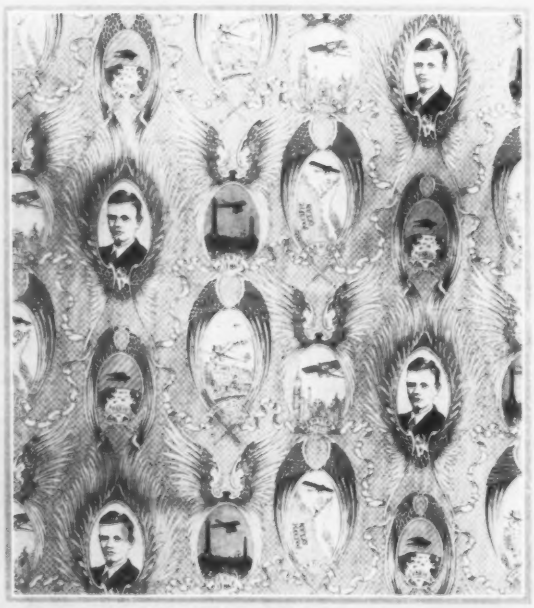
Irish mahogany chairs covered in needlepoint bearing the arms of Howard and Eager. In each piece the back legs are similar to the front supports and the front seat rail is treated in an unusual manner



(Above) The stag is here seen surrounded by rich foliage. Greens and browns predominate in an excellent design for a man's room. Chintz Shop

(Top, Right) One's racing blood responds to the chase as it is depicted in "Derby Stakes," which recalls the event of May 18th, 1820. Ethel A. Reeve, Inc.

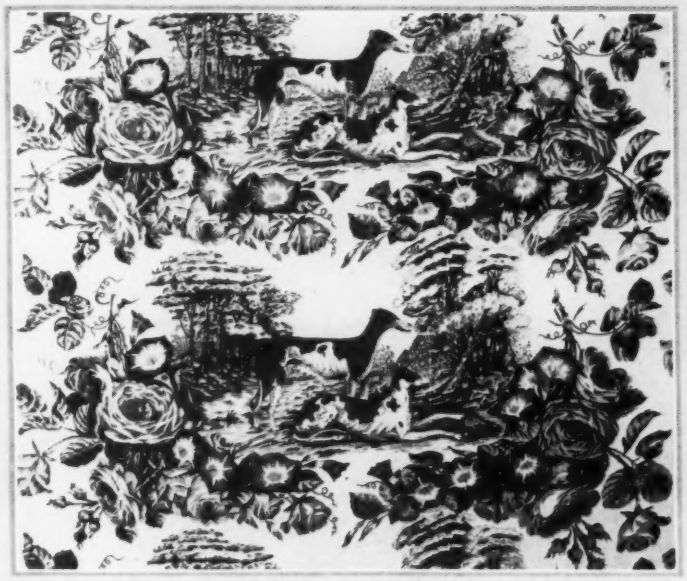
This colorful print of Robinson Crusoe and his man Friday, illustrating many episodes of their life on the island, would decorate an adventuresome child's room appropriately. From Stern Brothers



(Above) Rich purples, greens, reds and browns lend their warmth to the joviality of the scene depicted in "The Stagecoach." This chintz is to be had from Mrs. Gillette Nichols

The royal occasion of Colonel Lindbergh's trans-oceanic flight is reported in this print. In the 18th Century France commemorated such events in the toile designs of Oberkampf. The Chintz Shop

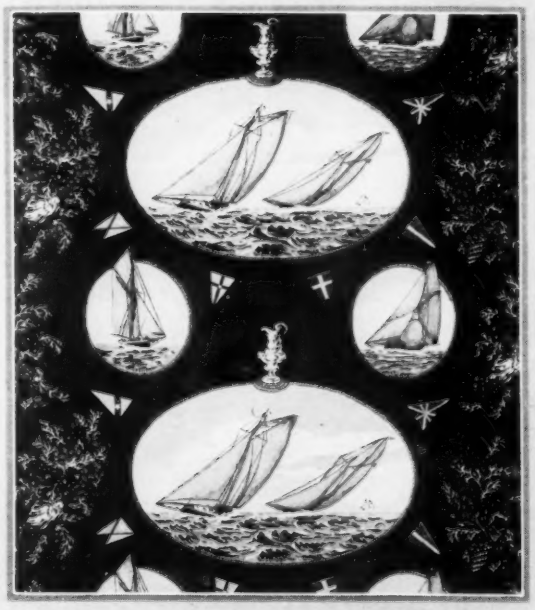
PASTIMES IN CHINTZES



(Above, Left) Keen-eyed and lean are these hounds, anxious for the zest of the chase. Apricot, blue and green appear in the design. Chintz Shop

(Above, Right) That golf was a favorite pastime even as far back as 1663 is conclusively proved by this very interesting chintz which comes from Baphé

(Above) Diana, the famous patroness of the hunt, deserves a place in the home of any lover of that sport. The color scheme of this chintz is peach, henna and brown. Bostwick & Treman



Vivid colors mark the print shown above, "Fighting Cocks," which is carried out in purples, yellows, greens and blues. These tones would enhance a dull living room. James McCreery & Co.

SPORTS IN PRINTS

Yachting appeals to so many people that it is small wonder that this chintz is so popular. The gallant Mayflower and the graceful Galatea are shown in full sail. It comes from Bertha Schaefer

As a playroom for the children or a game room for their elders such a well-lighted, cheerful basement room is a splendid addition to any house. It is in the home of W. Wallace Lyon, Scarsdale, N. Y. Julius Gregory, architect

THE CELLAR BECOMES LIVABLE

With the General Adoption of Modern Heating Systems the Basement Has Taken on New Importance

JULIUS GREGORY

IN the development of house planning, as time has passed, we have gone through various periods in each of which there has been a distinguishing feature, something better or more attractive than before. Most of us can recall the wonders of open plumbing and the first tiled bathrooms. Then there was a time when out-door sleeping was an essential requirement to many and no house was considered complete without a sleeping porch. Not so very long ago, one could speak with pride of his fireplace that was really made to burn logs. Now our interest is attracted to such things as brass pipe, electric refrigeration, insulation, oil and gas heat and color in almost everything pertaining to the house. As a result of the application of some of these new things, especially the modern heating appliances, we are finding much more usable room in our houses than ever we had before.

Nowadays, in planning a house, aside from the lure and great interest of modern architecture, we are very much concerned with making use of the entire building from cellar floor to ridge pole. Through the use of the very efficient insulating materials available, there is no longer any necessity of having wasteful attic spaces nor hot attic rooms. A thoroughly well insulated roof makes the rooms underneath valuable and wholly usable in comfort. Where the topography of the ground has permitted, we have for a long time been building garages into the cellars of many of our houses, and now, with the advent of the new methods of heating, we are beginning to realize all we have been wasting in our old dark cellars. As the attic full of cast-off furniture has disappeared, so will the dark and dusty cellar go the same way, giving place to cheerful, interesting rooms. We are now planning basements that form part of the living quarters of the house.

The new basement houses the laundry, with its enamelled walls and ceiling and equipped with modern machinery; the plant for hot water and house heating, operated by gas or oil and placed in the open cellar; a store room for provisions; another for trunks; often still another, fitted with a heavy iron door; a tiled lavatory and a children's playroom. The floors throughout are of colored, dustproof cement, excepting in the playroom where they are of wood. It is not difficult to envision this bare outline and see the great possibilities, not alone of architectural charm, but of the many uses such a plan permits.

While most people move to the country and build because of their children, real consideration has not always been given to their actual comfort and ways of living. Children require a place to play indoors as well as out-of-doors. We have planned playrooms for them, sometimes on the second floor, more often in the attic, neither of which schemes has worked out well, excepting for the smaller children. The noise and dirt from tracking through the house has inevitably been a source of annoyance, and as they grew older the playroom on the upper floor became too remote from yard or garden. A playroom in the basement has been a solution of the problem by placing the

Gottscho

(Above) This room in the cellar of Sidney Sonn's residence at Harrison, N. Y., has walls and a fireplace that might have been in a woods lodge. Julius Gregory, architect

In this well-lighted, cheerful playroom in the basement of Mr. Gregory's own house at Scarsdale, N. Y., the boys may be as noisy as they wish without at all disturbing their adults

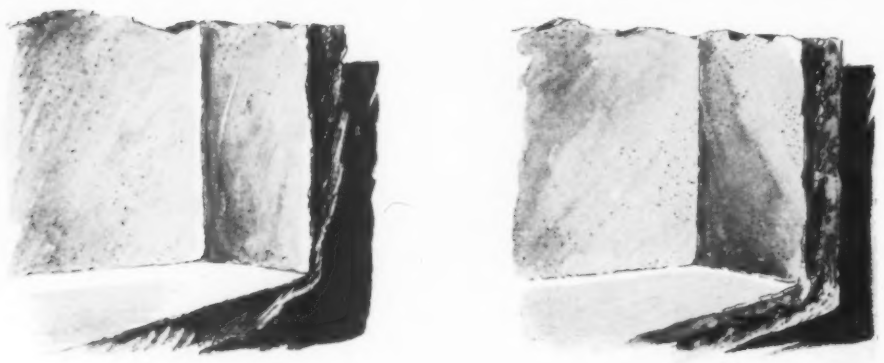
children within easy access to the out-of-doors as well as to the upper floors of the house, and in a place where they can make just as much noise as they wish at their play without disturbing anyone.

The ideal plan of a basement, besides the necessary practical considerations of laundry, store rooms and lavatory, provides for a playroom connected by a passage to another large room containing the heating plant. Usually, with this plan, the main stairs continue down to the basement as also do the service stairs. If possible, the playroom should have a fireplace and a door leading directly to the outside. Certainly, it should have shelves for books and small toys and a closet for the large things. Being in the cellar, where the walls are of stone, the reveals of the windows are deep, providing a wonderful place for plants, fish bowls and turtle ponds, and, when gayly curtained, can be indeed interesting. The walls and woodwork may be painted in bright colors; the floors of wood should be well varnished. As this room is often used as a dining room for the smaller children, there should be a table and chairs of the proper height. For other equipment, it is desirable to have a clock, an atlas hung on the wall, suitable pictures, a blackboard and a phonograph; a punching bag and boxing gloves for the boys, and a doll's house for little girls. On rainy days, the whole open cellar, playroom, corridor and boiler room become a playground, where the children are safely in their own domain to play at will. The boys can build a house in a corner of the boiler room and carry out their construction projects without upsetting the playroom with the rough work, while the girls may play there in peace. It is an absolutely workable, common sense plan for the children, which can quite easily be carried out in almost any house.

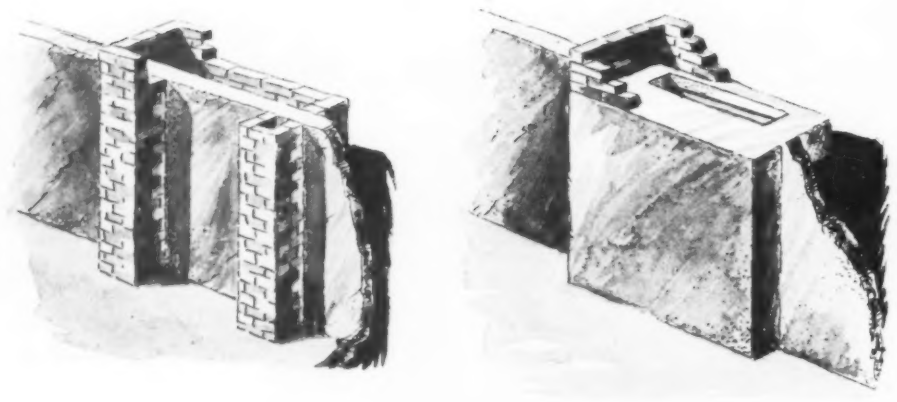
Another use for this new type of basement inevitably follows. Interesting in its architectural treatment, and with the playroom already equipped with a phonograph, the possibilities for purposes of entertainment are obvious. By the mere hanging up of some Japanese lanterns, together with the lights from the Christmas tree stock of trimmings, the porch and terrace furniture grouped around, the basement is transformed into a delightful place, so attractive that a party may be held here thus doing away with any upset or disturbance to the living floor of the house.

For older children there is often a recreation room in the basement with wood floors and fireplace, bookcases, tables and easy chairs. For those still older, the plans

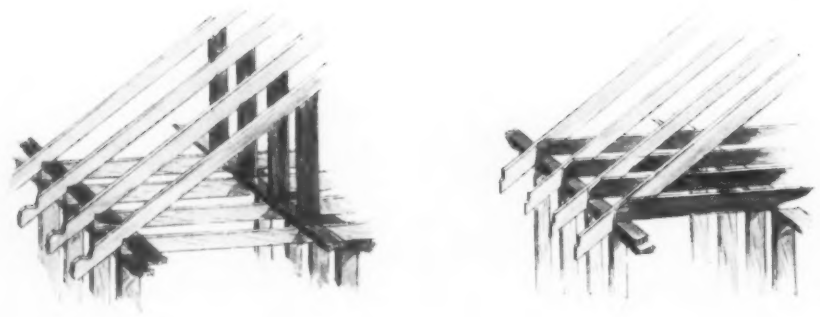
(*Continued on page 136*)



Basement foundation walls should always be brought squarely together at corners as illustrated at the right above. When sand and dirt are left in forms before the cement is poured, the result is often as shown in the left-hand sketch above



By means of special forms chimney and fireplace foundations should be poured at the same time as the walls, thereby creating a single unit. At the left above is shown an incorrect manner of support through the construction of brick sub-walls



A poor and a good example of roof framing. The plate supporting floor joists should be of two 2" x 4" pieces instead of one. Rafters should be at least 2" x 6" instead of 2" x 4". They should rest on the plate and be nailed against the joists

WHAT PRICE LOW BIDS?

Various Important Details In Residence Construction

NAOMI SWETT-SOMMERS

ONCE on a time a house was a house—good, sturdy, honest and true, and it served staunchly as home for generation unto generation. But nowadays a prevalent feverish insistency for low bids produces houses of inferior materials and construction, which in a deplorably short time begin to leak, crack, settle, spread, peel and in general exhibit every possible indication of early decrepitude.

Every householder wants the home that he builds to possess maximum strength and endurance, with promise of minimum vibration and depreciation, and if he would see his desire a reality, it is of utmost importance to know exactly what is going into the chassis, it might be called, of the building that represents his investment.

Take the foundation. Of what avail are beautifully designed rooms if the house is not supported by a foundation that will be permanent? Hence it is not sufficient that the cement and gravel mixtures barely meet the average city building requirements; they should be even several points higher, and auxiliary walls covering the unexcavated portions of the ground should be six inches, instead of the four inches in width that are generally used in these unseen locations. Then, too, foundation walls should meet squarely at the corners, which important feature can be accomplished only if the loose dirt that falls into the forms is carefully removed before the concrete is poured. Otherwise carelessly rounded corners result with consequent weakening of the entire foundation.

Many folks wonder why fireplaces yawn and crack around the mantels, or separate at the exterior. Well, that is because the fragile brick sub-walls are run up after the structure has been built, instead of the foundation for the chimney and fireplace being made a part of the basement walls themselves by being poured into special forms, giving a single unit foundation.

Good roof construction requires that the roof rafters have ample bearing upon a plate of sufficient strength which tops the studs. The roof rafters should not be smaller than 2" x 6", and 2" x 8" ones are better. The rafters should be nailed against the floor joists as shown in the illustration. Unless the roof span is very great no other supports will be found necessary. For insurance against leakage only 100% vertical grain, guaranteed brand shingles of ample

thickness should be used. Or if composition shingles are used, insist upon only standard, well-known, guaranteed brands.

It's been a sort of blindly accepted theory that windows and doors will bind, and plaster will crack, and that there is not so very much that can be done about it except to institute a never-ending series of repair jobs from year to year.

Windows will not bind and the plaster around them will not crack if they are built right. All window frames should have two heavy 2″ x 4″ edgewise timbers across the top of the opening, forming a 4″ x 4″ header capable of supporting much more than its normal load; and in addition, perpendicular supports on the inside of the opening supporting the ends of the headers that carry the load down to the lower plate, with bracings under the plate that carry the load to the floor.

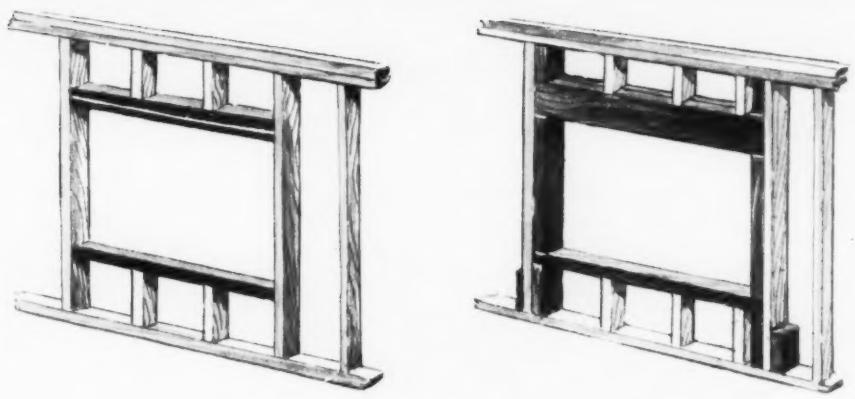
Has it occurred to you to inquire just how a house is joined together at the corners? A well built house has each corner post made of three 2″ x 4″ studs with the bracing blocks inserted between, forming a heavy post that may be depended upon to do honest duty, but in low-bid construction, only two 2″ x 4″ studs are used, leaving a cavity which does not allow for nailing close to the end of the siding strips. By the former method separation is impossible, since the heavy interlocked timbers could not give under the most severe circumstances, while the cheaper method not only makes permanency impossible but also brings into usage the tin corner forms, as a substitute for carefully mitred corners, which leave a merry playground for the wind to whistle through in the winter and cause chilly occupants to wonder why on earth it is that the house will not heat.

Nobody loves a squeaking stair, yet many of them do voice their protests against being used. But they won't squeak if they are well built which means that instead of the stair-jacks being nailed directly to the studs without bracing, and consequently separating at the joints later on, two rows of extra bracing blocks are placed between the studs, giving them solidity and rigidity by distributing the load and making squeaking impossible.

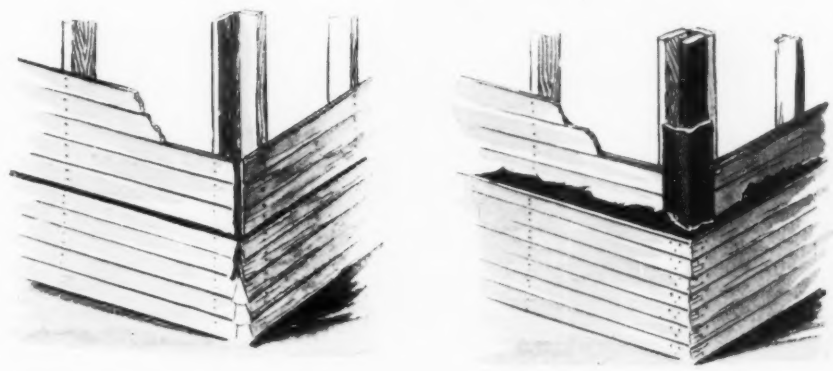
Whatever you do, insist upon first quality materials and craftsmanship throughout the house. Not only insist upon them, but see that you get them. Guaranteed trademarked brands, which have withstood the test of time, will be your safeguard in materials, and insofar as workmanship is concerned, your one protection is the established reputation of a builder who can point to many creditable past achievements as his best advertisements.

Wall plaster should be mixed extra thick and rich, and finished so fine that it will look as smooth as porcelain when enameled. Oak flooring should be hand-picked, clear white wood of uniform quality throughout,

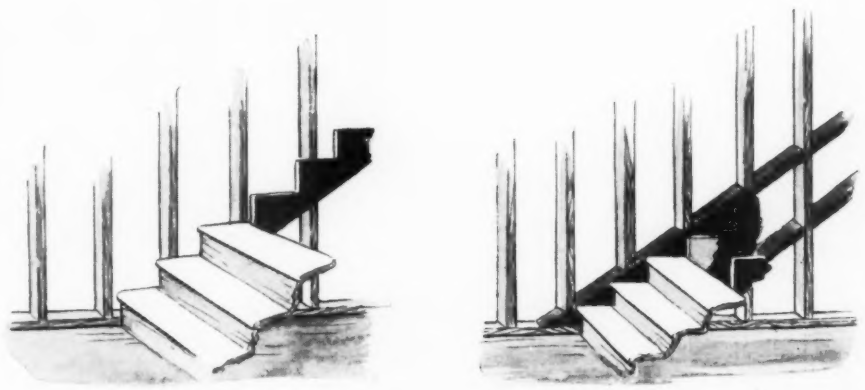
(*Continued on page* 104)



Two 2″ x 4″ edgewise timbers across the top of a window opening give a support that can easily carry much more than the normal load. Other perpendicular supports as shown at the right above will also help strengthen the frame



Two 2″ x 4″ studs erected at corners in the manner shown at the left above do not allow for the nailing close to the end of siding strips. As at the right above, three studs with bracing blocks between form a corner post with interlocked timbers



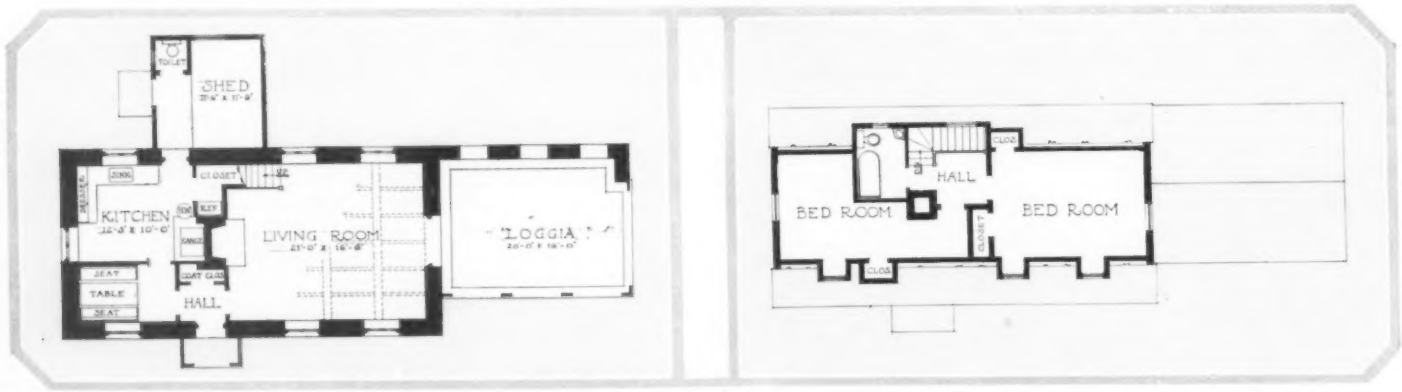
Stair jacks nailed directly to the studs without any bracing result in separation of the steps and squeaking. Extra bracing blocks between the studs give more strength and add solidity and eliminate squeaking and separation by even load distribution

An ARCHITECT'S SUMMER HOME

A modest cottage in some restfully rural setting is to many of us the ideal summer retreat after a long city winter. This attractive four room fieldstone house is the Plainfield, N. H., home of Albert Edward Hill, a New York architect

The simple entrance porch is fashioned of green-painted lattice panels framed in white. About it and along the front of house and loggia porch is a notably informal planting in which Alyssum, Lilies and dwarf Nasturtiums predominate

A large living room with fireplace and beamed ceiling, a kitchen off which is a convenient breakfast nook, a storage shed and a loggia porch comprise the first floor. The second floor of the house is made up of two bedrooms and a bath



Tebbs & Knell

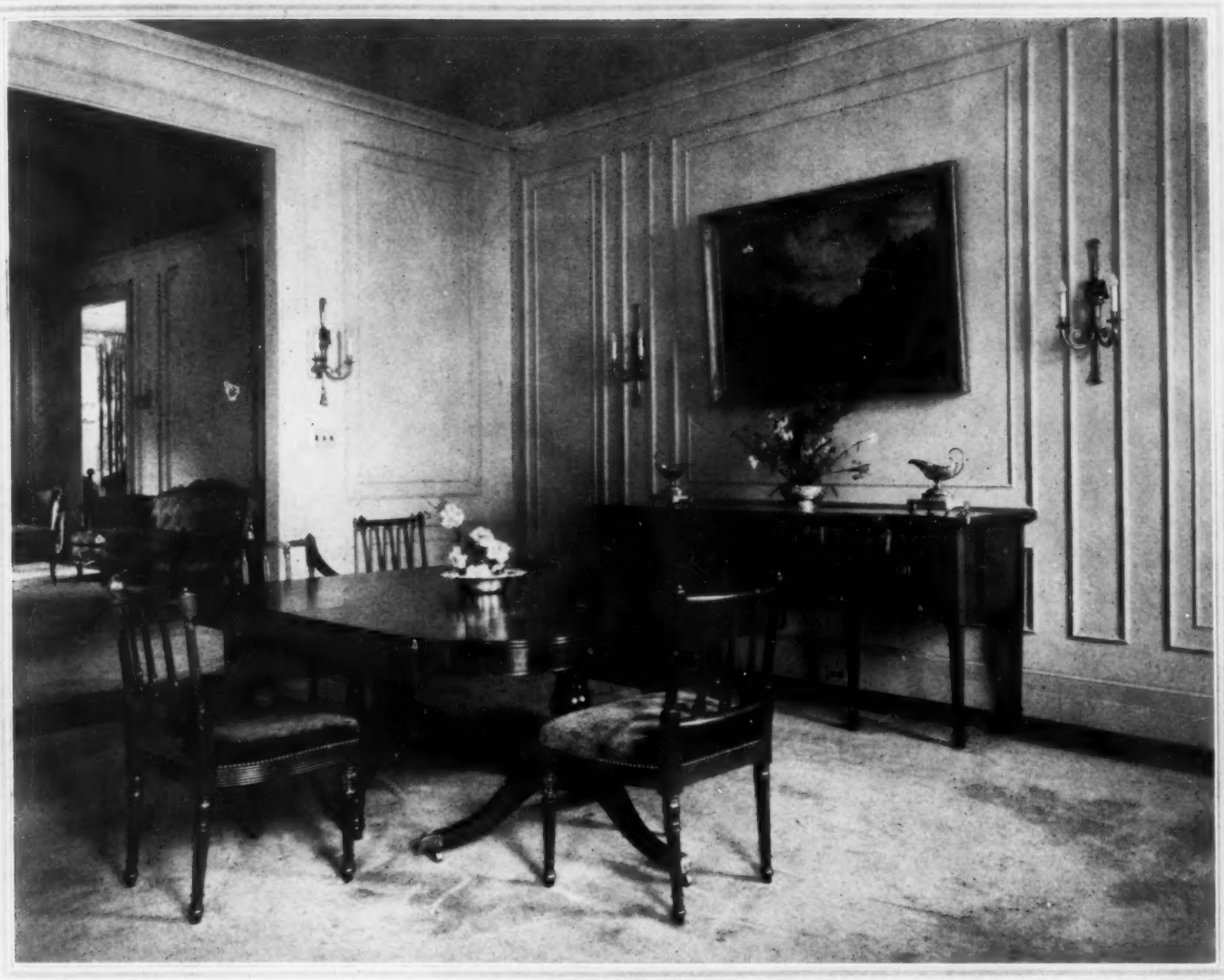
MANSART RECURS IN NEW ORLEANS

What more fitting than that in our most French city, Mansart's architecture be revived for a modern house! It has been gracefully used in the home of Dr. Hilliard E. Miller. Favrot & Livaudais, architects

As will be seen in the interior views on the two following pages, the ground floor rooms are airy, large and open. A circular stairs has been featured in the hall. Four large bedchambers are on the second floor

The climate of New Orleans necessitates high ceilings, long windows and an uninterrupted circulation of air. And these, in turn, lend dignity and an openness to the room, as can be seen in the library above and hallway to the right

The free-standing stairs found on page 59 are here shown in reflection. The entrance is in one corner of the hall, with the stairs rising from the other side. Paneling is carried through all the first floor rooms. Furniture is of the period



Tebbs & Knell

INSIDE A NEW ORLEANS HOME

Against the Classic background of paneling in the dining room has been used 18th Century furniture. In the living room are found larger pieces of French extraction such as were produced in New Orleans under an older régime

The elaboration of the living room fireplace and overmantel are repeated in panels on the opposite wall. Directoire lighting fixtures and a French book table on each side the fireplace repeat the Gallic genealogy of the house

APHORISMS ON COLLECTING PORCELAINS

This Gentle Form of Mania Takes Some Strange Ways And Needs Especial Guidance

CHARLES OULMONT

BEFORE all things, an important bit of advice to collectors whose wives or whose mothers or sisters are maniacs when it comes to being the violent enemies of dust, of dirt, of the "dangerous" microbe—ever making war on their servants in order that the housework be done with daily diligence: put your bibelots of porcelain and even earthenware in glass cases. Isolate them with all solicitude from the vandals. Watch over their preservation, though the mistress of the house encourage their destruction—however involuntarily, I know, and with a praiseworthy aim, I don't deny. But the result is there. *Vae victis!* And in this case the vanquished are the fragile bibelot . . . and its owner.

Do not by any means forget this little warning: porcelain or pottery, however well repaired, loses three-quarters of its market value. I will even say that for real collectors, they are in this state no longer worth anything. Just like the spavined horse for the horse-lover.

Therefore don't console yourself by thinking that even if one has broken in two, three, or ten pieces your Delft pitcher or your group of Saxe: "I can send it to be repaired, and when the bibelot comes back from the 'hospital' there will be no visible trace of the accident." Error! You are counting without the pitiless eye of the expert, whom nothing escapes, neither smallest difference in tone, nor slightest protuberance. It is better to know the truth: you will thereafter no longer be able to ignore it.

Besides, the varnish which is used by the porcelain-restorers invariably leaves an aromatic smell. Authentic and intact pieces are without any odor.

I remember a collector who used to say pleasantly, when one of his porcelains had been broken: "Ah! here is one more which is only fit to be given away as a present."

From the point of view of faking, more effort has been applied to earthenware than to porcelain. The great difficulty as to the latter lies in reproducing the white of the background, which is never so milky and always more opaque than in the originals. Doubtless they still make old Nevers at Nevers, and in Rouen, old Rouen; Hispano-Moorish plates in Spain, old Rhodes in Rhodes, in China old China and old Japan in Japan, but the only beautiful fakes are those made by isolated porcelain-makers.

I have, purposely, not indicated to you any special works on such or such a part of the study of ancient art, since these nearly always err through a lack of technical documentation and by their too literary style. Thus, the "*Rembrandt*" of Doctor Bode, proclaimed as an authority, is a sort of catalogue, complete in appearance, but which, although containing enormous omissions, is yet much too rich in . . . false *Rembrandts* —identified with authority and all seriousness by the learned Doktor of Berlin.

In the same way, the volumes on Flemish Primitives, by Fierens-Gevaert, satisfy no more completely the need for precise knowledge felt by any admirer of Van der Weyden or of Matsys, than the volumes of Baron Portalis can satisfy a lover of 18th Century drawings, although these seemed to be almost too rich in documents when they were published; nor than the bulky work of M. Beraldi may content one who loves engravings by Janinet and by Debucourt. It is certainly no fault of these critics themselves: the subject is too vast. And yet as to what concerns ceramics, precisely because the seeker is, in the beginning, still more inexperienced, I think it well to indicate in order to enlighten him:

For French porcelain, the "*Histoire*" of Chavagnac and Grollier (1906).

For English china, the *Sketch*, by William Burton (1906).

For Delft, the *Histoire* of H. Havard (1878).

For Rouen, the "*Histoire de la faïence de Rouen*", by Pottier (1870).

For Nevers, the *Etude* of Broc de Segange (1863).

For Moustiers, the "*Histoire des faïences de Moustiers, Marseille et autres faïences du Midi*", by Davilliers (1863).

How does the eye of the collector become formed as concerns ceramics? At first, in the simplest way in the world; by comparing —say, at the Museum of Sèvres—different *white* pieces: a Chinese white, a white from Saint-Cloud, a white from Sèvres, hard paste with soft paste, etc. . . . etc. . . . And as the best of all guides, E. Ausher, asks us: "Tell me, after that examination, if you find in any dictionary words capable of translating the transparency of the paste, the sheen of the glaze, the impression of harmony?" You see that here, as elsewhere, a competent specialist teaches that you can never have a better guide than your own eye, and that book knowledge is of absolutely no use without personal, visual experience.

And the period of creation, of production, of a given model? Often the shape will indicate it. Collectors, it appears, in this way determine the date of manufacture of a plate model, even in *white*, when they light upon a specimen *without mark* and without ornament.

A purely chronological detail, but a very valuable one: when, towards 1804 Vauquelin discovered chromium, the oxides of this metal served to give greens of a typical shade, very different from the copper greens. So every piece containing traces of color produced from this metal is obviously of the 19th Century—a fact of which imitators of Sèvres or Saxe are often ignorant. Let us rejoice, for that very ignorance permits a trained eye to reveal the fraud without loss of time.

It is, indeed, always details of this kind which are the most marvelous aid against error. And in this case, historical knowledge is without doubt certainly a valuable adjunct to practical study.

As to marks, do not think that they are easy to decipher: a similar initial, for instance, could be deciphered on Strasburg crockery or Holitch ware, this being at the same time the signature of a potter from Rouen, of another from Brussels and of yet another from Milan.

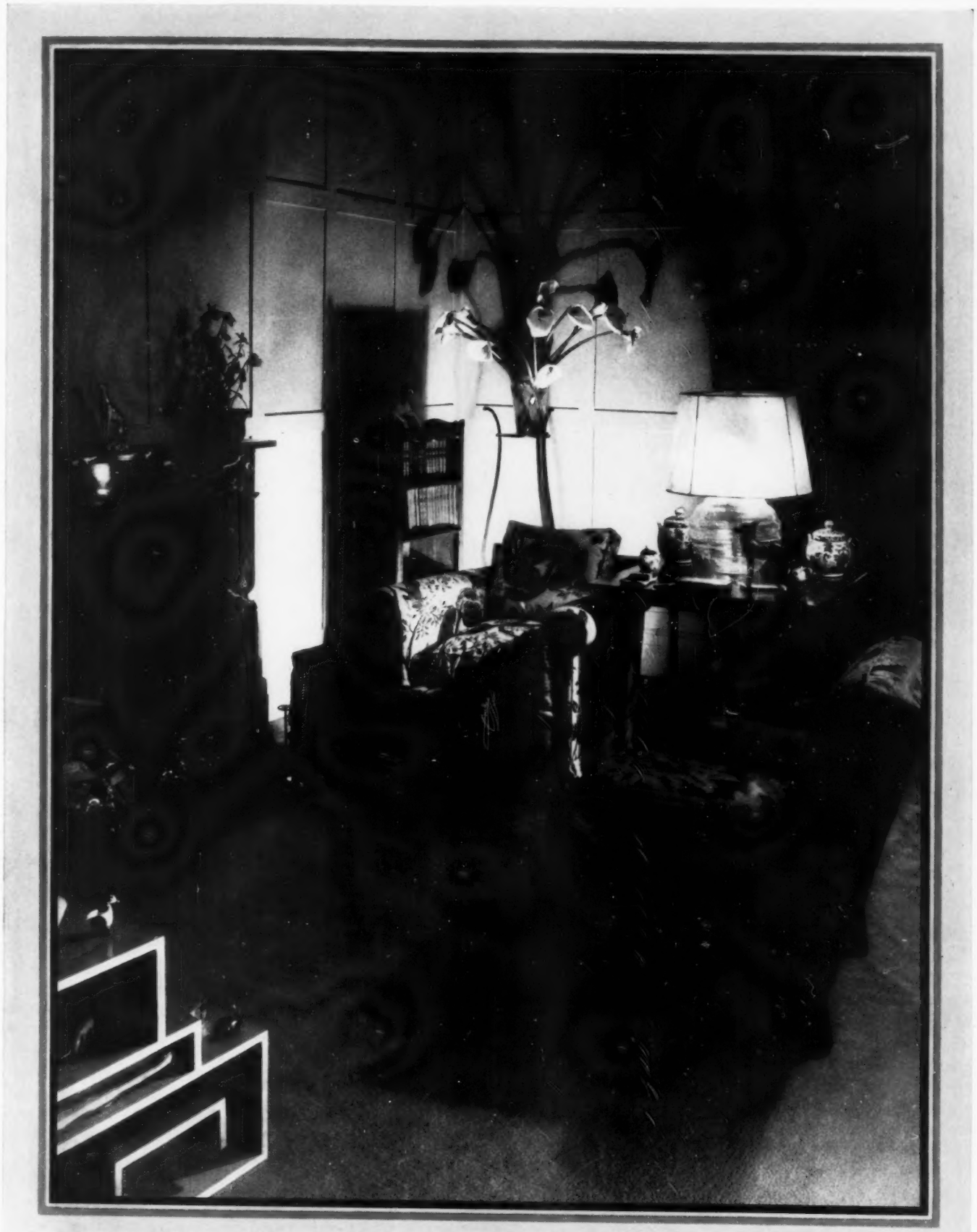
Besides, there are manufacturers' marks, potters' monograms, town coats of arms, number of arms of the "patrons", marks of the workmen who turned or moulded the earth or paste; finally, the marks also of painters, gilders and decorators.

One must not neglect to see whether the mark is embodied in the enamel, as it is with the swords of Saxe, or if it be placed upon the enamel, as may be seen on Sèvres: there are marks under the glazing, known as "intensely fired", and there are sometimes marks on the glazing.

I will not deny that it is both interesting and useful to be able to find one's way through this labyrinth of marks, so as to know at once the importance of a discovery which one believes that one is making; but it is the same with ceramics as with paintings; the essential is not to do the stupid thing, not to buy a copy for the original—to know whether one is in the presence of a piece of Saxe or one of Chine, to be acquainted with the principal marks of the principal manufactures: the rest is but accessory, a sort of "luggage de luxe".

Just as I have advised you to distrust

(*Continued on page* 108)



Anton Bruehl

THE NEW WITH THE OLD

The interesting feature of this room in the New York home of Mrs. Emily Davies Vanderbilt is the combination of contemporary furniture and accessories with traditional pieces. The table, the linen on the chair in the corner, and the lamp are in the modern manner. Margaret Owen, decorator

Though Vesta is classed as a semi-dwarf, its open blossoms have a spread of more than four inches. They are deep orange with faint traces of brownish red

NEW DAYLILIES FOR THE GARDEN

The Genius of the Plant Hybridizer Has Produced Varieties Which Are Far Superior to the Old Sorts

A. B. STOUT

Director of Laboratories, New York Botanical Garden

NEW types of Daylilies *(Hemerocallis)* have now been produced which greatly diversify this group of hardy perennials. Especially have the colorings and the forms of flowers been extended in new varieties that are certain to meet with the general approval of flower growers. Possibly Daylilies may yet earn, through sheer merit, a place in popular acclaim along with such favorites as the Peonies and the Irises.

In American gardens at the present time Daylilies are chiefly represented by a few of of the old well-known types such as the yellow-flowered Lemon Daylily *(Hemerocallis flava)*, or its close relative *H. thunbergi*, or perhaps by the Fulvous Daylily *(H. fulva)*. The sort last named has the richest coloring with the most red of any of the older types. It was one of the first flower garden perennials to be brought from Europe to the American Colonies. In hardiness it conformed very fully to the habits and demands of pioneer life and it adopted the new world so fully that it soon became almost a wayside weed throughout the older settled areas. Hence this Fulvous Daylily is now so very common that it is scarcely to be appreciated as a choice garden plant.

When speaking of Daylilies many persons think only of the two old species, the Lemon and the Fulvous. But a complete list of the known wild species that have already been brought into cultivation comprises at least eight species. Two of these *(H. dummortieri* and *H. middendorffi)* are dwarf in size and early in blooming. There are at least two double-flowered and one semi-double-flowered varieties. Thus in the older types there is considerable diversity in the size of plants, in the habit of growth, in the season of blooming, and in the size, shape and color of the flowers. The group of wild species and older horticultural forms gives a splendid basis for the development of improved varieties through breeding.

The rearing of Daylilies from seed, with deliberate breeding and hybridization more or less involved, was begun some years ago in Europe and similar efforts toward improvement of the group have more recently been continued in America. As a result about fifty different seedlings have already been propagated as clonal varieties, named, and introduced to the trade. Some of these varieties such as Luteola, Gold Dust, Apricot, Aureole, Shirley, Orange Gem, Lemon Queen, Yellow Hammer and George Yeld are excellent plants well worthy of a prominent place in modern flower gardens. It is to be noted that in only a very few of these seedlings has *H. fulva* been a parent and in none of these has the fulvous red coloring been intensified or extended.

The writer's efforts in the breeding of Daylilies and his studies of the sterilities of these plants now cover fifteen years of work. Nearly all of the older types and the best of the newer named varieties have been used in breeding and new types from the wild in China and Japan have been obtained and used especially in the development of new and rather distinct races of pink-flowered and red-flowered plants. Also from the beginning of the breeding work a special effort was made to use the old Fulvous Daylily as a parent in the hope that the red element of its coloring could be broken up, recombined and intensified in the offspring. Nearly two thousand seedlings, all from selective breeding, have now been grown to blooming age. Of these several

One of the new and better Daylilies which Dr. Stout has developed is Mikado, a type with a color range in yellows, oranges and fulvous reds. Some seedlings have banded flowers

The blossoms of Vesta are full and wide spreading. When seen in the sunlight they show a gold-glistening quality that gives them much added brilliancy and effectiveness

Uniform light cadmium yellow are the blossoms of Wau-Bun, faintly overcast in places with raw sienna. Striking form is given by the twisted character of the petals

hundred are attractive plants equal to or finer than any of the older varieties and some have splendid flowers of rather new and distinct coloring.

But the selection of seedlings for propagation and naming has proceeded slowly and with critical judgment especially when the coloring is in the shades of yellow and orange most common in the varieties already to be had. At the present time some fifty seedlings have been chosen as plants most worthy of propagation and of value as new horticultural varieties. Undoubtedly some of these will be displaced before they are named and described by better seedlings that have not yet bloomed. Several plants, however, are of such outstanding merit that they have been given names and some of these may now be described and shown in photographs for the first time.

The outstanding charm of the Daylily Mikado is the conspicuously zoned pattern in the coloring of the flowers. In the midsection of each of the three petals there is a large band of dark and almost purplish red of the shade designated as a mahogany red. The sepals show only slight traces of the red coloring. But the petals are fairly broad and hence in the open flower the blotches of mahogany red combine to form an undulating zone which stands in bold contrast to the rich orange color of the rest of the flower. The inner surface of the flower also sparkles in the sunlight in a fashion to almost make one believe it were liberally sprinkled with tiny flakes of pure gold.

The form of the flower is pleasing. The three petals overlap the sepals in the main portion of the chalice beyond which the six segments are separated and spreading. The fully opened flower measures about five

(*Continued on page* 124)

F. W. Raetz

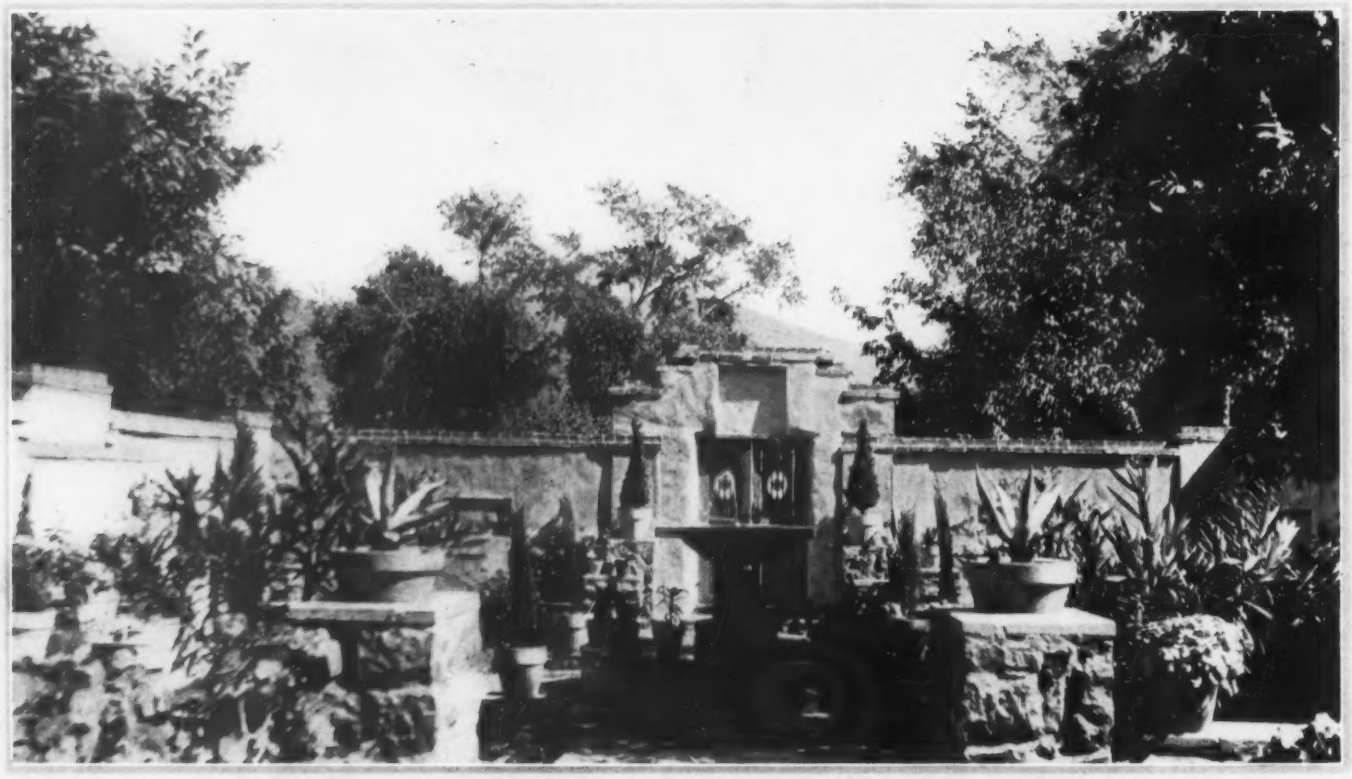
Around this cottage entrance a simple lattice supports the vagrant growth of Hardy Everlasting Pea, Lathyrus grandiflorus. Against this rough-cast wall and the door in its shadowy bower the rosy-red and white flowers and foliage are pleasantly silhouetted

Be it ever so humble, there's no place like a door framed in Ivy and crowned with Sweet Alyssum and gaily-colored Snapdragons. A flowery lintel this, that you pass under to reach the window above, where the blossoms peep in of summer mornings

EMBOWERED COTTAGE DOORS

A GARDEN IN SANTA FÉ

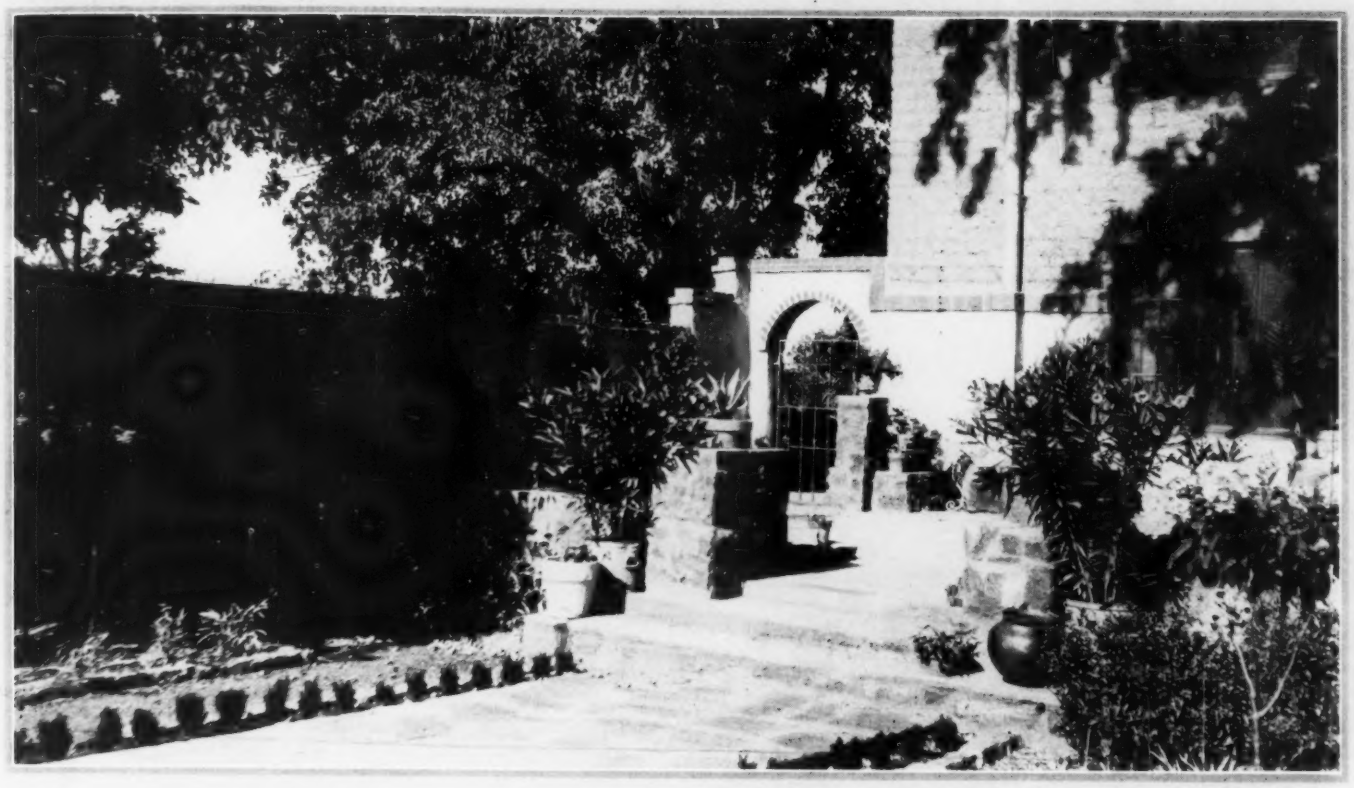
Through this wrought-iron gate, fashioned by a local Mexican blacksmith, one passes into the garden of Mrs. David J. McComb, at Santa Fé, New Mexico, a garden in the style of Colonial Spain made from local material. Designed and executed by William P. Henderson



This garden is rich in color. Red and gray cement has been used with blue and white tile inserts. The upper terraces and walks are of red tile and a coping of old red bricks finishes the top of the adobe wall surrounding the garden

The adobe walls are finished a soft cream broken, at the end of the path, by wooden doors built in the native manner and painted a faded **bluegreen.** *Such is the colorful background against which the planting has been set*

HIDDEN BEHIND ADOBE WALLS



The McComb garden is laid out on the axis of a broad paved path extending from the rear terrace of the house to the blue gates in the farther wall. This path is of native sandstone in varying shades of red, purple and yellow

As in all Spanish gardens, the fountain is the central point of interest. Behind it is a wall fountain. These two add the soft music of water to the tranquillity of this flowery spot in Santa Fé designed by William P. Henderson

LIES THIS COLORFUL GARDEN

Reginald A. Malby

Genista pilosa spreads a dense, fine mass on sunny slopes and blossoms profusely. It is described as "an invaluable, densely close trailer making a cascade of gold over the rocks." Its flowers are rather fleeting, but it is attractive without them

GEMS AMONG THE LITTLE BROOMS

Hardiness, Attractive Forms and Colorful Blossoms Make These Tiny Shrubs Invaluable for Rock Gardens

LOUISE BEEBE WILDER

IT is extraordinary that the little Brooms, so delightfully gay and floriferous and so fitted, as many of them are, to brave the vagaries of our climate, have been almost wholly neglected in American gardens. It is not that we do not know about them, for all who are at all familiar with English countrysides, with the highways or byways of almost any part of Europe, with Old World gardens, must have seen and delighted in the glinting showers of blossoms borne by some of the numerous shrubs that come under the general name of Broom. At Pinehurst, North Carolina, and in several other places along the Atlantic coast, the common Broom, *Cytisus scoparius*, has established itself as a permanent resident along roadsides and in sandy wastes; and in many localities the Woad-waxen, or Dyer's Greenweed, *Genista tinctoria*, has become a lovely if rather pestiferous wanderer over barren hillsides, frequently, however, intruding upon the farmers' fields and pasture lands and giving a good deal of trouble to those ambitious ones who would bring the hospitable land under complete subjection.

And so we have had the beauty of the Brooms under our eyes at home, yet we have not made use of it in our gardens. This is partly because our nurseries, to whom we naturally turn for leadership, have not led us very far in this matter. Between Genista and Cytisus there are nearly a hundred species, irrespective of many varieties, and Ulex, the Gorse, has several more. But when you come to look them up in your catalogs you may find none at all, or at the most, one or two. By dint of careful search six or eight kinds may finally be unearthed, but this poor catch need not be a source of discouragement to anyone who has set out to know these shrubs, for they are most easily raised from seed and grow quickly. A cold frame, a flat or a deep pot in any sunny place will suffice. But it must be remembered that while the seedlings are so easily handled that they present no problem at all, a good deal of danger attends the removal of established plants, so that youngsters should be placed in their permanent homes as early as possible and guarded from oppressive neighbors while they are small.

As I have said, between Cytisus, Genista and Ulex there are many species and varieties. Many of these are fit to stand with the best ornamental shrubs that we use in our gardens, and are especially fine for use on sunny banks. The double-flow-

ered Woad-waxen commends itself for richness of hue, and the common Broom has numerous varieties, some with ivory-colored blossoms and one, at least, of which the flowers are brown and gold. The lovely white Spanish Broom, *Cytisus albus*, is fairly well-known, and there are many more tall species of beauty and distinction. But it is to the little Brooms and their charms that I wish especially to call attention here, for they are the very best of the dwarf shrubs that may be found for use in the rock garden.

The botanical differences between Genista and Cytisus are so slight that the gardener need not be concerned with them, and even the botanist would seem to be doing some very fine hair-splitting when he separates these two species. Growing in the garden they have much the same physical characteristics and their necessities and preferences are identical. They love sunshine, full and free, plenty of fresh air and a poorish, impeccably drained soil. A heavy, moisture-retaining soil may spell death to them during one of our open, soppy winters; and rich food causes them to break forth into sappy, soft growths which flower less freely and are far less winter-indifferent than the hard, well ripened wood produced on a low diet. They will grow and even appear to thrive in the poorest gravelly places, but a good sandy loam is what they really like the best.

In the rock garden the little Brooms may be given the summits, the highest places, where they may trail whippy branches over stony slopes, or materialize furzy mounds of green and glowing golden color according to their kind. They are indifferent to drought, which should endear them to us, and any that we shall here mention are reliably hardy as far north, anyway, as Massachusetts. Their informal habit of growth and the sort of untamed air that characterizes them make the little Brooms appear quite at home in the rugged setting of a rock garden, and the sunshine and sharp drainage which they may find there insure their prospering.

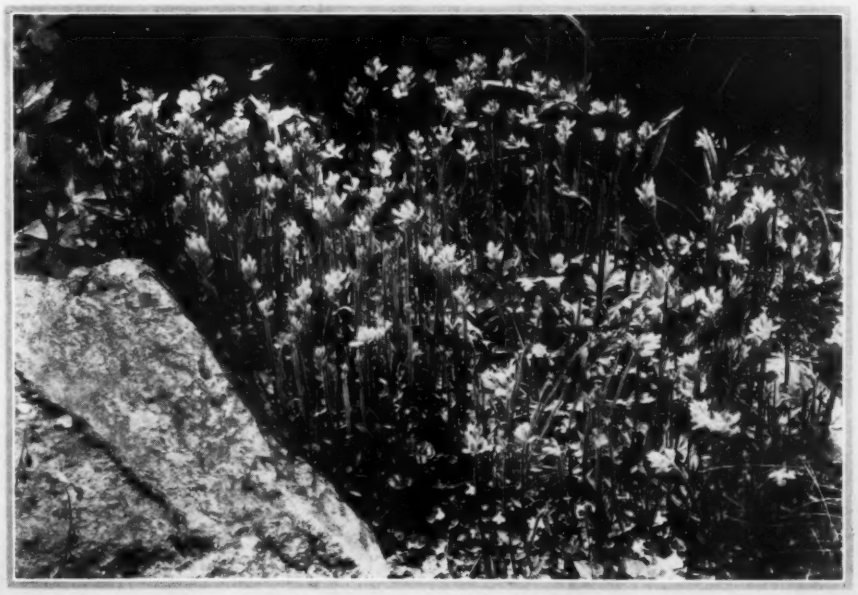
In a very large rock garden any of the taller Brooms may be made use of with fine effect. For the small rock garden the two indispensables are *Genista dalmatica* and *Cytisus ardoinei*. Which latter species, says Eden Phillpotts in *My Rock Garden*, "will prosper in a moraine with the least Saxifrages." But this jolly little bushling from the Maritime Alps will also thrive exceedingly in any well-drained sunny situation on the rock garden, where it makes a warm splash of color in the early spring, its golden pea-flowers in their abundance almost hiding the close mass of its slender stems and silky, trifoliate leaves. The wee Dalmatian Broom, *Genista dalmatica*, grows no more than four or five inches high, forming a furzy tangle of wiry stems

(*Continued on page* 132)

The branches of Genista prostrata often give a second display of bloom in the autumn. This species grows only a few inches tall

The sprays of ivory colored blossoms of Cytisus kewensis make a splendid drapery for a declivity. On old plants they cover quite an area

(Below) Full sunshine and well drained soil are to the liking of Genista sagittalis, the Winged Broom. Its flowers are a bright yellow



Drix Duryea

White painted fieldstone and shingles are combined in a Colonial design for the home of Mr. and Mrs. William T. Hamilton, at Bronxville, N. Y. The stone living room wing gives the house an interesting variation

To one side of the entrance hall are the dining room, kitchen and garage, with the living room on the other side set on a lower level. Four master's bedrooms and two for servants are upstairs. Edwin Earle Lucas, architect

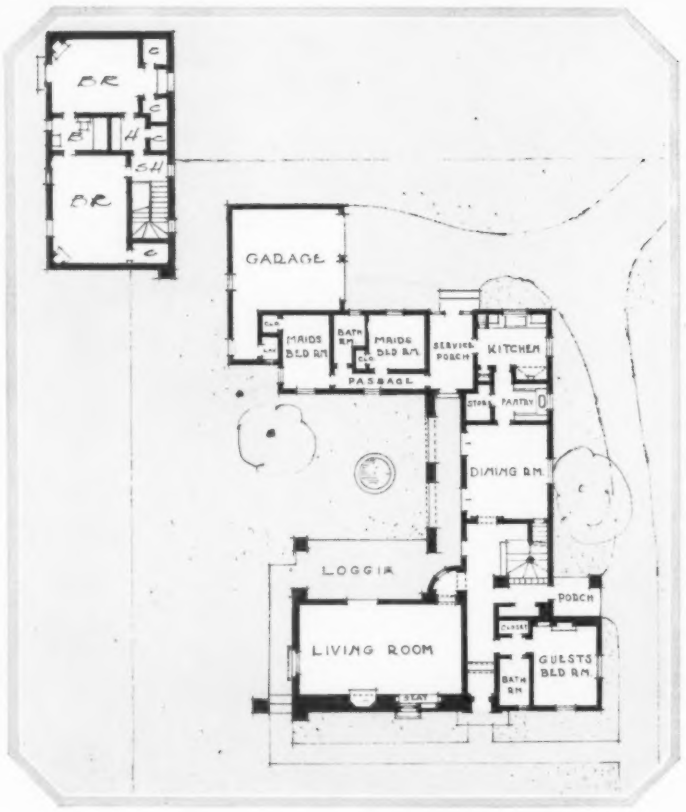
The living-room walls are painted light gray with a greenish cast, and the fireplace end is in wide pine planks. The curtains are green. Wool rag rugs cover the floor

Maple Colonial pieces furnish the guest room. Here the walls are light apricot and the chintz curtains have red figures on cream. Adele Kellner was decorator

A COLONIAL HOME IN FIELDSTONE AND SHINGLE

A SMALL HOUSE IN PASADENA

The soft texture of whitewashed adobe was selected for the home of F. W. Griffith at Pasadena, and the architecture is that pleasant adaptation of Mediterranean styles so deftly and effectively employed by California architects. Designed by Roland E. Coate



A patio being the essential feature of this style, the house was built around it. One side houses the garage and service rooms, another the dining room and stair hall, the third the living room and guest room and bath. On a second floor are two master's rooms and bath

Very pleasant spots are these Californian patios, even the smallest of them. Here wide arches, such as are found in the old missions, open on a loggia. Batten shutters and the red tile of the roofs contrast with the sun-washed walls and the greenery of the patio

By the simplest devices are effects obtained in California's architecture. Shadows play an important part. The least projection has its value. So this grilled living room window becomes a feature as one passes it to follow the brick paved path to the patio

The GARDENER'S CALENDAR *for* JANUARY

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

FIRST WEEK

AS people come to know them better the smaller species of Cactus are fitting into their rightful place as year-round plants. When their popularity commenced a few years ago they were looked upon merely as indoor subjects for the winter months, but nowadays they are often given a chance to spend a successful summer in the garden after their cold weather rôles have been played. Thus they really may be considered as good at all seasons.

Sturdy though they are, Cacti can not survive the extreme neglect often accorded them. Under cultivation they need sun, a reasonable amount of water, thorough drainage in their containers, and a bit of fresh air provided it is not cold. Given these things, they will not expire after a few weeks, as many people have had them do indoors during the winter.

Speaking of drainage, this is something which all house-plants absolutely require. Air as well as moisture must reach their roots, which means that the soil itself has to be of a rather porous nature and that provision shall be made at the bottom of the pot for the prompt escape of any surplus water which may be applied.

Besides the soil's ability to admit water and air, it should also hold plenty of digestible plant food. Plants which are growing in pots have a more restricted root-run than those in the open garden, so naturally the proportionate amount of nourishment needs to be greater. Among the best forms in which this food can be applied are the concentrated prepared stimulants which may be dissolved in water and sprinkled on the soil as required. These synthetic meals are odorless, easy to administer and beneficial.

SECOND WEEK

LIME-SULPHUR and other strong sprays used for destroying scale insects on trees and shrubs are best applied between now and the first of March. They never ought to be used except in the dormant season, because their strength is likely to injure any bud or twig growth that is active and consequently somewhat tender. In spraying, work from all around the tree so as to reach the bark on every side. A windless day is best, of course.

Along with this winter spraying goes necessary pruning—preceding it, rather. If you are wise you will gather all the wood which is removed and pile it in some place where it can be burned early in the spring. There is no telling what insect or disease pests it may harbor, so a first-class bonfire is called for before they can escape in the warming weather. Besides, one of the good gardener's ten commandments is to clean up as he goes.

As you work among the trees you will perhaps find that Nature has been trying her hand at pruning, too; wind-broken branches here and there show where she has been at work. Usually she makes a very poor job of it, often leaving the work only partly done. Unless you take care of completing it by finishing the removal, trimming off the stubs, painting the wounds and otherwise making things shipshape, the winds and storms will likely do still more damage before the winter is over. A swaying, partly broken branch can rip away a lot of good bark in a heavy gale.

And while you are out-of-doors, make sure that the mulch has not been blown off the herbaceous border. If there is no snow, hold it down with branches or wire netting.

THIRD WEEK

EVEN in midwinter there come occasional mild days when the thermometer, in those sheltered nooks where the cold-frames are usually placed, rises well above the freezing point. Such breaks can be turned to good, practical account by raising or even entirely removing the sashes on the frames during the pleasantest part of the day, thereby giving the plants a welcome breath of fresh air. A few hours of this will be enough, after which be sure and close the sash again to forestall the chill which the late afternoon will bring.

Indoors, it is not too soon to start the early preparations for the coming garden season. Flats for seed sowing may be made out of old box wood, nailing them solidly. If they measure about 14″ by 18″ and 3″ deep, when finished, they will not be too heavy to handle comfortably after the soil has been put in. A few half-inch holes must be bored in their bottoms, of course, to provide for the escape of excess water.

And then there are the garden implements to be looked over, put in order with paint or oil, as the case may be, and generally made ready for use. Past experience is the best guide to these matters and also to the question of replacements or additions to the list. There is no point in cluttering up a tool-house with a lot of stuff which is rarely or never used, but it is equally unwise to handicap one's work by not having enough of the right sort of implements. Successful gardening involves a good deal of labor for which many of us have none too much time, and we are not being fair to ourselves or our plants if we try to worry along with makeshift tools.

FOURTH WEEK

THE 1929 meal of seed and nursery catalogs having been put on the table, many of us have already reached the meat course. The first pangs of hunger have been satisfied and so we can get down to the serious business of real eating—with pencils, plenty of paper, and a pen for making out the final orders.

Whatever may be your leanings toward the countless fine perennial flowers which the catalogs describe, do not fail to jot down on the "must have" list at least a few annuals. The flowers whose lives are no longer than a single season are absolutely indispensable for several purposes—filling in the gaps which are sure to be found every year even in the best herbaceous planting, supplying bloom for the trying weeks of midsummer, extending the flower season far into the autumn, and so on indefinitely. These points are for the consideration of the avowed perennial enthusiast; to call them to the attention of the experienced lover of annuals would be superfluous.

Along with the flower catalogs there have doubtless arrived alluring presentations of deciduous trees and shrubs. This class of plant material is essential, of course, so it is well to remember that most of it can be set out successfully in spring as well as during the generally accepted fall season. Early orders mean early deliveries—an important factor, because the closer the planting can follow upon the disappearance of frost from the soil the better the results will be.

Early spring planting, too, is the best for evergreens in nearly every section of the country. Get these things properly in the ground before new growth commences, and loss should be virtually eliminated.

OLD DOC LEMMON SAYS—"To anybuddy thet's been born an' raised in the country, trees hev mighty nigh as many diff'rent kinds o' sperit as folks hev, an' a dern sight more than hosses or neat cattle. It's 'long 'bout this time o' year, when the leaves are gone an' ye see things for just whut they're really worth, thet them diff'rences stand out extry sharp.

"Down in the swamp woods the trees are mostly long an' kind o' skinny, like ye'd expect with them not drinkin' nothin' only water an' hevin' mud instead o' good solid earth an' rocks to hook their roots into. But up on the high ground where they hev to fight the winds they're a sight more chunky an' strong, an' there's more kinds of 'em—Maples an' Oaks, Hick'ries, Ellums, Wild Cherries, Ash an' whut-not. Each one of 'em hes its own way o' buckin' the storms, too; some win out by bendin' an' lettin' the wind sort o' slide a-past whiles others fight back tooth an' toenail an' lick the toughest old gale by main stren'th.

"Yep, there's a lot o' diff'rences in trees, from the beginnin' right up to the end. After they've fell an' ain't no more use only for burnin', ye'll notice thet the habits they hed whiles livin' kind o' foller 'em right into the fireplace.

"Did ye ever see a swamp tree thet burned real good? No, sir; if ye want a hot, steady fire thet keeps a-goin' without bein' poked ev'ry two minutes, pick a tree thet's hed a live sort o' life. Hard Maple an' Birch are the best, with Hick'ry right behind 'em an' Apple comin' along next. They've got real sperit, them trees hev, even when they're fallin' away to gray ashes."

Philadelphia Pepper Pot

What a soup for hungry men!

There's a pungent invitation to good eating, a hearty savor and sound body about real Philadelphia Pepper Pot that promises good cheer and grateful satisfaction to robust appetites.

No wonder that in Philadelphia, where Pepper Pot originated, it is still a great, popular dish. Once you, too, taste it, you'll readily understand why. It's a soup your appetite remembers!

For no other soup is quite like Pepper Pot —no other soup can be! A rich stock, velvety smooth and bland, brimming with pieces of delicious meat, diced potatoes and carrots. Seasoned to a nicety with ground black peppercorns, savory thyme and marjoram, fresh parsley, sweet pimientos. And further generously endowed with wholesome macaroni dumplings.

What a soup indeed for hungry men! Serve Philadelphia Pepper Pot as Campbell's make it for you from a famous old colonial recipe. Once you and yours taste its unique savor, its piquancy and zest—you will want to serve it often. Your grocer has it. 12 cents a can.

LOOK FOR THE RED-AND-WHITE LABEL

A Man's Soup

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET

Lighting Effects
IN HARMONY WITH THE SPANISH TREND

By day these new Lightolier fixtures are stylish, graceful ornaments in perfect harmony with period surroundings. By night they are transformed into illuminated effects of exquisite beauty. Lightolier fixtures are designed with a sincere regard for period traditions and present in all details the consummate skill and art of the lighting engineer.

You will enjoy inspecting the distinguished array of stylish Lightoliers at the leading fixture dealer in your city. Prices are well within the range of a home builder's most modest appropriation. Write for the Lightolier brochure on the subject of modern lighting.

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LIGHTOLIER CO., 569 Broadway, N. Y. C.

Gentlemen: Please send me your new brochure "The Vogue in Decorative Lighting," recently published by your staff.

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*Address*_____

*City & State*_____

An accessory to the modern fireplace is a brass wire screen which rolls up and down as easily as a window shade and is concealed when not in use. Courtesy Wm. H. Jackson Co.

THE IMPROVED FIREPLACE

(*Continued from page* 70)

recalls tales of the open-handed hospitality dispensed in the great manors of Tudor days. Or the formal simplicity and strength of Renaissance Italy radiates from a tall, narrow opening with its overhanging chimney projecting in a graceful hood. The practical engineer will say that an opening from one-thirtieth to one-fortieth of the floor area of the room is ample for satisfactory heating and harmonious appearance. And he lays particular stress on the relation between the area of the fireplace opening and that of the chimney flue serving it. He insists that the net area of the flue section should not be less than 1/10th to 1/12th that of the fireplace opening. A rectangular flue or one which slopes to one side in reaching the main chimney is allowed still further margin of safety, for these do not accommodate themselves as thoroughly to the ascending spiral of smoke as do the vertical square and round flues. Raising the floor of the hearth a few inches is a simple way of reducing the area of the too capacious fireplace. Quaint hoods of appropriate design lend atmosphere and charm while serving the same purpose.

From early days, practical thinkers wrestled with the problem of reducing the great waste of the fireplace. Benjamin Franklin's "Pennsylvania Fireplace" brought the glowing coals or vivacious wood fire right out into the room in an open iron container. Today interesting replicas of the Franklin Stove solve most happily the problem of open fire cheer in the room without a hearth. Count Rumford's quaint writings tell of how he cut out the corners of the fireplace and reduced its great size—no longer necessary

(*Continued on page* 116)

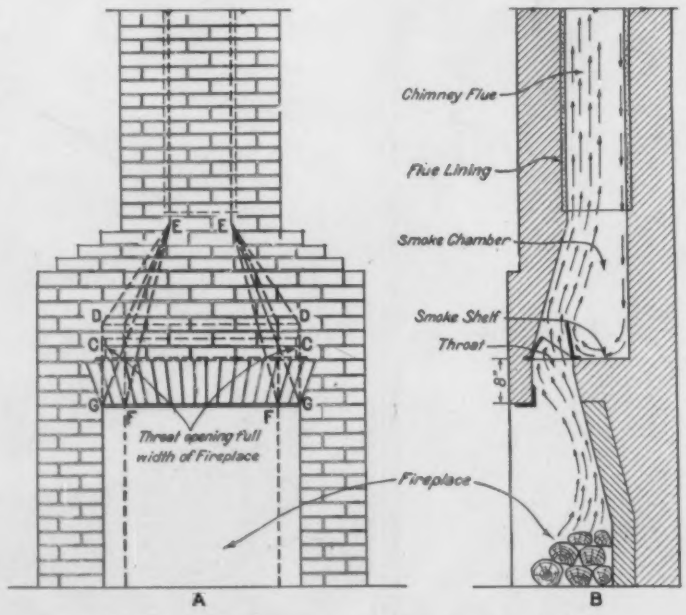


Diagram and cross section showing the proper construction of a fireplace and chimney. The arrows indicate the course of smoke and air currents. Courtesy U. S. Department of Agriculture

"Yes! here are Cannon Towels at the Hotel Sevilla-Biltmore in Havana"

CANNON TOWELS

TRADE MARK CANNON

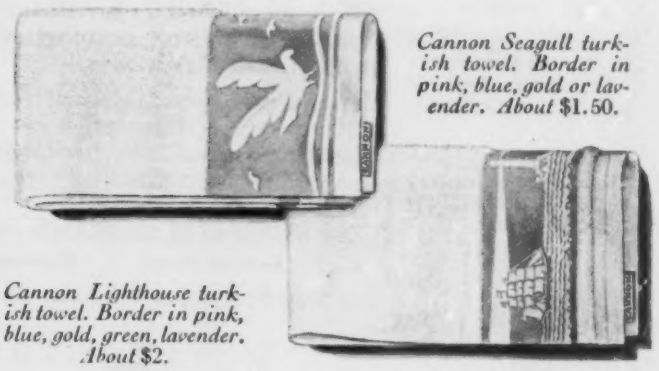
Since Columbus discovered Cuba (Oct. 28, 1492) this delightful island, just south of the Tropic of Cancer, has been a strategic point, historically. Once the rendezvous of treasure ships that sailed the Spanish Main, today Havana is the midwinter mecca for cosmopolitan pleasure seekers.

THE Races attract Society. The Carnival Days, the ideal climate, the air of elegant leisure that prevails along the Prado, the fact that Havana most happily combines the picturesque charms of Old Spain, with the cleanliness and comfort characteristic of modern American life—all this endears the city to such smart visitors. . . . Registered this season at the Hotel Sevilla-Biltmore are many guests of social prominence, people internationally known.

And at this splendid hotel, among the other comforts of home, guests discover Cannon towels. They would find them in Honolulu, too, if they wintered there, at the Royal Hawaiian Hotel, and at most of the important American hostelries between these resorts!

Such housekeepers in the grand manner pay tribute to the luxury, good looks, and style of Cannon towels. But beyond this, hotel purchasing agents shrewdly recognize that when they invest in Cannon towels, they get the most towel value for the money. . . . The Cannon mills, as the largest household textile organization in America (now also making Cannon sheets), manufacture towels on such a huge scale that production costs are kept at the minimum. This is why the Cannon name means longest and most satisfactory service, and at lowest prices.

Remember this when you buy towels for your own home. Cannon towels are sold in the better department stores and dry goods stores everywhere. Prices range from only 25c to $3.50. And Cannon towels are "styled." Modern designs, conventional patterns, stripes and solid colors*. Special towels for children. All sizes. All weaves. Cannon wash cloths, bath mats and bath sheets, as well. Cannon Mills, Inc., 70 Worth Street, New York City.



Cannon Seagull turkish towel. Border in pink, blue, gold or lavender. About $1.50.

Cannon Lighthouse turkish towel. Border in pink, blue, gold, green, lavender. About $2.

As to the new Cannon sheets! Cannon Lavender Lawn, packed with Yardley's Old English Lavender, is the finest sheet in the world. It is made in snowy white and six spring-like colors, as are also Cannon Lineen and Cannon Fine Muslin sheets.*

**All colors in Cannon sheets and towels are guaranteed fast.*

THE NEW
CHRIS-CRAFT

A 38 FOOT CRUISER

Boating Folk—Mark this startling announcement—"Thirty joyful miles an hour in a luxurious 38 foot vee-bottom cruiser". Three generations of leadership in fine boat building have reached a pinnacle in this—the world's first, really fast, seaworthy, streamline cruiser.

Nowhere in boating history or experience is there a parallel to this new cruiser either in design or performance. Long, low, racy, nimble, easily maneuvered; its gleaming mahogany encases the cosiest, smartest cabin and cockpits ever built into a craft.

Eating, sleeping and lounging quarters are superb. Equipment is designed to compliment your most distinguished guests.

Fourteen advance orders greeted its first announcement before the craft was built. Two passengers on its first trial trip bought at once without asking its cost. This craft will, beyond the shadow of a doubt, be the focus of all eyes at smart water-front gatherings throughout the whole world just as it will carry its party smoothly, swiftly, comfortably on the world's water highways.

14 Models—22 to 38 feet
82 to 200 horsepower
30 to 45 miles per hour
$2235 to $15,000.

Runabouts • Sedans
Commuters • Cruisers

Beyond price—yet fairly priced, this craft will make its bow at New York and following boat shows. See it. If you wish one, order early. Catalog is free.

CHRIS SMITH & SONS BOAT CO.
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Chris-Craft

WORLD'S LARGEST BUILDERS OF ALL-MAHOGANY MOTOR BOATS

WHAT PRICE LOW BIDS?

(*Continued from page* 81)

instead of cheaper grades being substituted for bedrooms and upper halls. In order to determine that they are hand finished and free from ripples, they should be heavily waxed and highly polished by the builder. Finished lumber should be fine, vertical grain, old growth fir, which will be free from objectionable flat grain and accordingly not develop ridges after being enameled. Or if mahogany or gumwood are used, utmost care should be taken that the grains are matched perfectly and that the coloring is uniform throughout.

For gutters, tin valleys and flat tin roofs of maximum service, a heavy gauge best quality copper-filled, galvanized metal must be demanded, the difference in cost between this and cheaper grades being so very small that other than low-bidding there is no possible excuse in the world for the substitution.

Guaranteed life-time brands of plumbing fixtures are a requisite, and if the plumbing work is sub-let by the general contractor, care should be taken that only a master plumber with years of experience performs the installation. Hardware, too, should be of best quality, and every item for finish use is to be of solid brass, heavily nickel plated and bearing the manufacturer's guarantee against rust or corrosion under normal conditions. Lightning fixtures should never be of the cheap spun or stamped brass type so prevalent with low-bid work.

The good looks of a house is as long as the life of its paint, and it is essentially important that it be protected within and without by the highest grade paints obtainable, which should be applied just as they are mixed by the manufacturer. Never thin them as this would not only shorten the service that paint will yield, but cause it to lose its luster as well. Don't be alarmed at the higher price of widely advertised brands of paint, for such grades have a better spreading quality and hence they require considerably less quantity than is necessary with cheaper paints.

THE PLANNING

The plan of the house is most interesting when it is individual and drawn according to the owner's requirements and the geographical layout of the lot. Toward this end no house is too unimportant to warrant the services of a skilled architect, whose well-earned fee is entirely absorbed by the saving in building costs as well as by the better design.

But take this little tip in planning the living room: keep the fireplace at the narrow end of the room instead of in the center of the longest wall, which will not only offer a much better opportunity for furniture arrangement, but will also prevent the conspicuous inactivity of the fireplace when not aglow with logs.

The kitchen, as a laboratory of the home, is most frequently maltreated insofar as planning is concerned, because it is usually handled as utilization of space left over when the other rooms have been planned. But if women knew the joy and efficiency of a kitchen that is long and narrow, and which provides immediate access from sink to stove and refrigerator without wasting one step, they would never want a kitchen of any other shape. And if they knew, too, that unless the built-ins are first covered with veneer and then paneled, some of them are very apt to crack and split and warp, which discomforts every housewife knows too well. Cupboards built to the ceiling prevent dust settling on top and are most attractive when finished with a good looking molding; they may be kept quite free from unsightly scratches at the bottom if the platforms on which they rest are raised two inches from the floor.

It is not sufficient to demand that drawers are fitted true—but it must be insisted upon. And while kitchen drawers are being made, it costs but little more to have two of them lined with tin, thus eliminating forever the old-fashioned, inconvenient portable bread and cake boxes.

KITCHEN DETAILS

Of course you'll have a hooded over-range recess, and if you will also have a recess to accommodate the electric refrigerator, or better still provide a built-in electric refrigerator right next to the range, your laboratory will indeed be an efficient one. A suction fan will clear the kitchen of smoke in but two minutes, thus removing every bit of cooking smell from the house while an inexpensive electric clock, built into the hood over the range, will give perpetual correct time with never a winding.

The laboratory kitchen may glisten like porcelain from ceiling to floor, because its satiny smooth plaster walls may be heavily enameled in soft tones of the color you like, which, of course, should harmonize with that of the high grade linoleum on the floor. And if the art tile drainboards with full splasher in the back are trimmed with colored borders to blend with the other colors, indeed you'll love it.

Long since, the inaccessible "tight" breakfast nooks have been taboo in truly convenient homes. Most people find it more convenient to have a breakfast room that opens from the kitchen by means of an archway, and I have noticed that those who have from four to six casement windows, and small built-in silver and china buffets as breakfast room conveniences, really get the fullest extent of enjoyment from them.

Many select their breakfast room furniture unfinished, and have it decorated by the painters to harmonize with the walls and woodwork, thus increasing beauty and decreasing the cost considerably.

Bathrooms are doubly enjoyable and triply serviceable if the door to the centrally located cabinet in the built-in dressing table is raised high enough so that it will not sweep away toilet articles spread out below. On either side of the dressing table little built-in cabinets for small, loose articles, lockers for hot water bottles, soap, toilet supplies, etc., prove very practical, and the height of efficiency and

(*Continued on page* 106)

THE NEW
FLEETWOODS
The Ultimate in Luxurious Coachcraft

With justifiable pride General Motors invites your consideration of the new Fleetwoods —the most luxurious motor-coachcraft that has ever been offered an increasingly exacting public.

These new Fleetwoods, which can be had only on Cadillac and La Salle chassis, are specifically designed and built for that clientele which demands coachwork precisely interpreting its own exclusive conceptions in respect of color, trim, hardware, upholstery and special appointment.

It was for this express purpose that General Motors acquired not only the plant and properties of the Fleetwood Body Corporation but also the services of those Fleetwood craftsmen whose affectionate labor—inspired by the ideals and traditions of generations of Fleetwood master artisans—has for long years produced special custom bodies surpassing anything else the world has to offer.

In the production of these de luxe Cadillac-La Salle Fleetwoods the purchaser may avail himself at any time of the counsel of professional motor coach designers who aid him precisely as the architect and interior decorator advise him in the construction, decoration and furnishing of his home.

These exclusive Fleetwoods are now available in twenty-two exquisite models, many of which are on display in Cadillac-La Salle showrooms of the larger cities throughout the country, the Cadillac-La Salle Salon, Palm Beach, Florida. And at our Salon and Studios, 10 East 57th Street, New York.

FLEETWOOD BODY CORPORATION

UNIT OF FISHER BODY CORPORATION · DIVISION OF GENERAL MOTORS

The Ears of the Underworld

—you never know when you are within their hearing

TODAY'S thieves, burglars and stick-up men are fiendishly clever. "Second offenders" can not afford to take chances. They usually avoid the homes of *those who are known to be armed.* For there are plenty of safer victims.

If you own a Smith & Wesson revolver, let it be known.

Talk about it as a matter of course. To have such conversations repeated is often alone enough to save you the necessity of firing. You are not only known to be armed, but known to be armed with the most dependable and accurate revolver ever made.

Our Descriptive Booklet "A" *will be sent free upon request*

SMITH & WESSON

SPRINGFIELD, MASS., U. S. A.

THE · REVOLVER · MANUFACTURER

The 32 and 38 calibre S & W Safety makes accidental discharge by adult or child impossible

WHAT PRICE LOW BIDS?

(*Continued from page* 104)

sanitation is reached if all towel racks, paper and tumbler holder, soap dishes, etc., are of the removable porcelain type that dovetail together without fittings of any kind.

A much happier effect of color and texture harmony in your furnishings will be achieved if you consult the interior decorator before coming to a decision about the selection of wall finishes. Contrary to general opinion, interior decorators are not expensive, for through clever ingeniousness and originality they will save you many, many dollars of superfluous furnishings and many unwise selections are sure to creep into the home when bought piece-meal without a general color harmony scheme for guidance.

Down in the basement interest centers around the heating problem. Shall the furnace be automatic or hand-stoking? Shall gas, oil, coal, wood or sawdust be used?

Automatic, or thermostatically controlled heat, is to be preferred, yet if building funds are limited one should not pivot interest on this labor-saving angle at the expense of other features of the home that more vitally affect the health and convenience of the entire family.

Insofar as the make of heating plant is concerned, let the contemplative builder "ask the man who owns one" before coming to a decision, and any good, reliable firm will happily give you the names of users of its heating equipment.

In communities where sawdust is available, this newer form of fuel is proving highly satisfactory, from the standpoint of greater economy, more heat and healthfulness as well as saving of labor. Compared to all other hand stoking fuels sawdust is very cheap to burn, costing but a fraction of what wood, coal or compressed cake fuel does. Since the sawdust hoppers burn from eight to ten hours in average fall and mild winter weather without refilling, they are nearly automatic; and since sawdust burns to almost no ash at all, and requires no kindling wood for starting, even lazy husbands have but little to complain of! There are many different makes of sawdust burners, which are attachable, at very nominal cost, to any wood or coal furnace. Again "ask the man who owns one" regarding which make will prove most satisfactory.

Other basement conveniences, in addition to fruit storage, fuel room and laundry accommodations, are: automatic air coolers, which actually wash in running cold water every bit of air that circulates through your rooms and cool it to required temperature in warm weather; automatic air warmers for drying washing in the basement; and garbage incinerators, which by means of a chute direct from the kitchen make the question of garbage disposal a negligible one.

The newly built home should be quite ready to live in before the family accepts it from the building contractors. A few provident steps, such as having lawn and shrubbery put in as completion nears, will provide the beautiful setting you desire without the muddiness and discomfort of this work being performed after you have moved in.

Properly one should consult an accredited landscape architect before planning the house, as he has a much better conception of walks and paths and entrance to the grounds in relation to the characteristic type of gardening required than many architects have. Again, the fee is negligible because it will save itself many times over in eliminating subsequent horticultural errors if someone less skilled should plan your garden layout for you. Endeavor to budget at least 5%, much better 10%, of your home building funds for landscaping, and you will have a house and garden of symphonic harmony instead of jarring discord.

Test every drawer and door in the house. Demand that the porches and basement and kitchen linoleum be left immaculate by the builders. Have the windows washed, the telephone installed, the water, gas and electricity ready for use before the furniture van starts to unload (you can demand these accommodations from the builder, if you are wise) and you will abolish the usual last-minute discoveries that this, that or the other thing has been unattended to or isn't in working order.

And if you have sought quality all down the line, instead of low bids, you may rest assured that you, your children and your children's children, too, if they wish, may enjoy the comforts that you have planned.

Note: For much of the practical information which is contained in this article the author is indebted to Mr. J. A. Hiller, an experienced professional builder in the West.

HOUSE & GARDEN'S BOOKSHELF

THE NEW PEWTER MARKS AND OLD PEWTER WARE. By Major C. A. Markham, F. S. A. New York: Charles Scribner's Sons.

WITH so complete a record of early English pewterers' marks, as this volume contains, available to collectors, we might hope to see a revival of interest in the works of these old craftsmen. All who have made a study of this once important ware realize that examples of this ancient art fail to exercise the same attraction as formerly. Several explanations could be offered for this; primarily, perhaps, the lack of information to readily authenticate a specimen when found; but there is another point which has had a marked influence toward diminishing the number of collectors.

Unlike silver marks, to reproduce which the perpetrator exposes himself to a term of imprisonment, no regulations are in force to protect the collector against forged pewter marks. Those who are familiar with the purlieus of Clerkenwell are also familiar with many things connected with "old" pewter. In that neighborhood, it is possible to find well made copies of early vessels each bearing a perfect

(*Continued on page* 140)

« TIME IS FOR SLAVES BUT SUCH A TIME-PIECE IS FIT TO WATCH OVER THE HOURS OF A GODDESS »
—Louis Quinze

. . . . And what modern goddess would not be enchanted with the clocks to be found at our shop today; masterpieces of coral, of onyx, of divers colored enamels, of jade and of nacre in unique patterns that are without duplicate. Clocks that match perfectly with antique Chinese porcelains; with fine, and rare and beautiful things . . . .

BLACK STARR & FROST

JEWELERS IN NEW YORK FOR 119 YEARS

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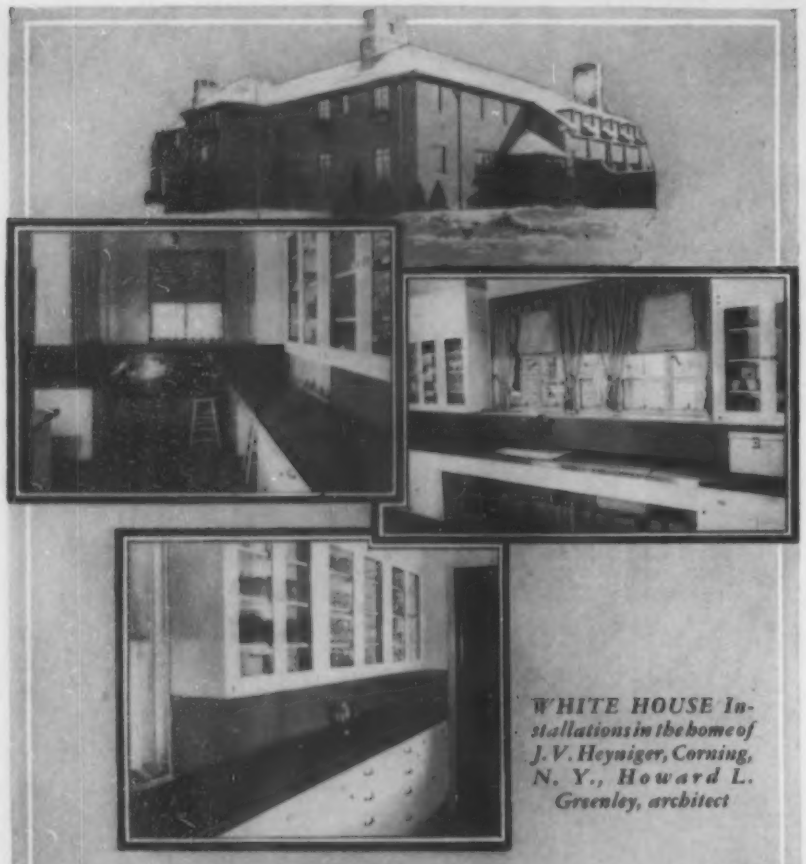


WHITE HOUSE Installations in the home of J. V. Heyniger, Corning, N. Y., Howard L. Greenley, architect

Permanent Beauty
—the reason is Steel

There is about WHITE HOUSE Units that air of permanence and substantial beauty which characterizes every detail of the modern, finely built home. For they are made entirely of *steel,* the established leader of all constructional materials. They are finished with three enduring coats of beautiful baked enamel—white or in color. Absolutely sanitary and easy to keep spotlessly clean. Any space may be filled simply by combining units. Send in your plans for sketch and estimate.

For further information about WHITE HOUSE installations as shown above, write for gray catalog. For information on WHITE HOUSE Standard Units, write for green booklet.

JANES & KIRTLAND, INC.
Established 1840
101 Park Ave. Dept. A New York City

The WHITE HOUSE *Line*
TRADE MARK
is made of Steel!

COLLECTING PORCELAINS

(*Continued from page 86*)

furniture and chairs which are very much worm-eaten and pictures with too ambered a varnish, just so I must put you on your guard against chipped earthenware that has an air of murmuring, so as to placate you:

"Look how old and how desirable we are".

Know that these have doubtless been for some time buried in a soil composed of elements skillfully selected so that the pottery will be blackened and the enamel receive its patina.

The most usual reproductions? Those which are practiced on Sèvres, on Saxe, on Chinese porcelain, on Delft or on Rouen. But the industrial methods of today always produce a too regular ornamentation, generally banal, which in no way resembles the fanciful and original stroke of the paint-brush of vanished centuries.

Likewise, if you find at an antiquaire's—or let us say, in a bric-a-brac shop—Saxe made in Paris or Sèvres born in Germany, you will soon see that the Frenchman's interpretation of German porcelain—or the German's of French porcelain—differ as much from the original as does the imitation of our architecture by architects from across the Rhine.

I need not add, as a set-off, that from the dealer's point of view, these copies of ceramics I have mentioned possess no value whatever.

Distrust pieces of a *dirty* appearance, or with ornament appearing beneath a layer of brownish coloring intended to give the semblance of antiquity, and to attenuate the vivacity of modern colors. This "sauce", this varnish, does not resist a good washing in hot water.

Distrust pieces too much damaged by intentional knocks, which have created numerous regular "accidents".

General rule: The exterior of a genuinely old piece appears in its protruding parts to be destitute of enamel, this having been worn off as the result of continuous rubbing. This lack of enamel is frequently imitated by a turn of the grindstone. But then, too, this portion will invariably yield to the touch a feeling of roughness; *real* wear, on the contrary, gives a very soft polish.

Important question: how to recognize hard paste from soft paste? Soft paste resembles ivory in hue, while hard paste is whiter; porcelains of hard paste are stiffer, harsher, more geometric in shape: their transparency has not the glaze of soft paste. The polish on these is very glassy, extremely thick and soft to the touch; if the piece is decorated, the colors and the way in which they are fused in the enamel permit a rapid identification. In case of doubt, let any chemist of your acquaintance touch the bottom or the inside of the piece, in some place not covered by the enamel, with a little fluoro-hydric acid—and with the drop of liquid obtained, produce the reaction necessary to discover lead, which characterises the varnish of soft paste, and is not found in that of hard porcelain.

All this is excellent, perfect, indisputable and chemically exact (as must be conceded). But, Sir Guide, you are humbugging us! How do you expect us to make any use of your method, just when we need it most, that is, before buying the piece we may long to possess? At any antique dealer's, supposing he does not know us and does not consent to trust us with the object? Do you think we shall often be allowed to apply this chemical examination?

Conclusion: try as hard as possible not to love antique crockery and porcelain—or else buy it at low prices—or resign yourself to making blunders—or else buy only from antiquaires who are specialists and who will sell you "investments suitable for the father of a family"—with which, alas, all too few "fathers" are familiar.

Dear me—do buy without thinking it necessary always to "make discoveries", which is no longer either pleasant or tempting, but only quite commonplace.

Moreover, in my opinion the lover of porcelains is an extraordinary personage, as extraordinary as the the lover of postage stamps and far more so than the collector of paintings or of sculptures. He has, in fact, so many whims that La Bruyère might well have found it amusing to portray him, as he did the lover of Tulips, since there are more types of lunatics, perhaps, in this one branch than any other: those who admit only Chinese porcelains of the Rose family, and others who admire only the Green family; there are certain worshippers of Frankenthal or Saxe to be found who will tell you disdainfully, before some gem of Sèvres, and without even looking at it:

"That does not interest me."

"But still". . .

"It's not Saxe, Sir."

Maniacs, I tell you.

I know—and several of my readers know him, as well—the gentleman who in Paris strolls despairingly from shop to shop, asking: "Have you got such or such a specimen of porcelain à la rose? It's the only one lacking in my collection." Never fear, the day it is finally found for him, after having been made to languish, he will be made to pay twice as much as he expected. And does he take all this trouble because he considers the piece beautiful or particularly fine? No: only the rarity of the object makes him long for it, with no question of art involved. These, I tell you, are maniacs.

Let Your Christmas Cheque Say . . .

"MORE STERLING TO MATCH YOUR TOWLE STERLING"

No matter what the size of your Christmas cheque—be it slim as a schoolgirl or portly as a dowager—it will buy you the loveliest of Towle Sterling. Here is Solid Silver made in the traditions of that first craft-ancestor of Towle, William Moulton of 1690. Permanent beauty that will pleasantly recall the giver all its long and useful life! Ask the more exclusive jewelry stores to show you their Towle Sterling.

TOWLE
Sterling Silver Exclusively

For the Ample Cheque

This truly gorgeous tea and coffee set in the new SEVILLE pattern matches the SEVILLE flat silver in the interesting modernity of its Spanish motif. Five pieces $400; Waiter $350; coffee, sugar and cream, $250.

For Medium-sized Cheques

OLD COLONIAL PATTERN—*Towle*

That attractive compote for bonbons or small cakes is $30. Useful and beautiful dishes like that in the background for fruit salad, pudding or ice cream in 10-inch size cost $30; in 12-inch, $50. Similar pieces for sandwiches, cakes, baked potatoes, 9 inches, cost $20. The graceful and unusual two-light candelabrum is $50.

SEVILLE—*newest Towle pattern*

This handsome 10-inch bowl is $55. With flower-holder, an attractive centerpiece. A similar bowl without base, useful for desserts, costs $35. The good-looking water pitcher is $115; the goblets to match, $19.25 each.

LOUIS XIV *pattern—Towle*

(Matching the flatware)

Matching the Louis XIV flat silver is this charming 10-inch sandwich plate at $28. Heavy service plates similar in design cost $250 a half-dozen. The 12-inch fruit salad dish costs $50; the stunning coffee pot, $110. Sugar to match $45; cream, $45.

Gown from Kurzman

For the Modest Cheque

(Patterns read from top to bottom)

Eight lovely Seville dessert forks for $26
8 Mary Chilton salad forks only $23.34
8 Louis XIV tea spoons will cost $15.34
Lady Constance soup spoons, 8 for $28
2 Virginia Carvel tablespoons only $8.75
D'Orleans coffee spoons are 8 for $12.67
8 La Fayette butter spreaders, $18.67
Lady Mary dessert knives, 8 for $27.34

The Book of Solid Silver: **A charming volume in blue, ivory and silver with helpful, interesting chapters on Silver design, table-setting, choosing one's pattern, etc. Delightfully illustrated. This book costs us one dollar to print, but it will be sent without charge to those interested enough to fill out the following coupon in full and send 25c for mailing and handling costs. The Towle Silversmiths, Newburyport, Mass.**

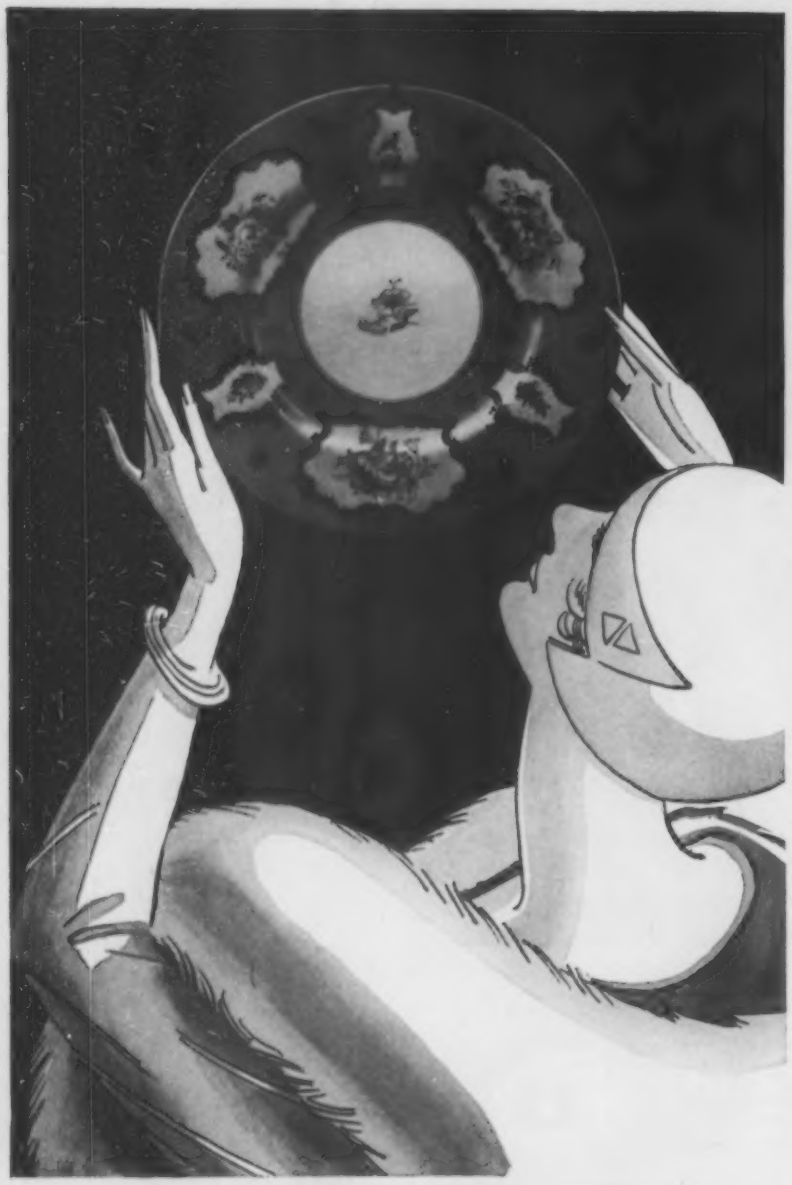
NAME_____

STREET_____

CITY AND STATE_____

*My Jeweler is*_____

C-1



ALWAYS—THE UNEXPECTED!

Ever so many smart, discerning hostesses have come to regard Plummer's as a veritable Glass and China Wonderland. A land that holds delightful patterns and colors almost boundless in number. Always the new and unexpected—the finest china and glass offerings of leading makers in every part of the universe.

Many of the alluring patterns available cannot be obtained at any other shop. They are exclusively Plummer's—assurance of the highly appraised element of individuality in the china services of our patrons.

Other offerings include a wealth of colorful earthenware and pottery—and an entire department of antiques that will arouse and hold your imagination. Let us suggest a visit to this shop. Even if only to drink in the pleasant sight which five glittering floors of glass and china can present.

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass
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CAULDON · ROYAL WORCESTER · ROYAL DOULTON · COALPORT

Mahogany secretary-bookcase of Irish provenance. Its design shows tentative Oriental motifs with the broken scroll

18TH CENTURY FURNITURE

(*Continued from page* 75)

while frequently with Irish pieces the cabriole leg is embellished with what is known as a "gaiter", that is the lower part was carved above the foot and the simple outline thus changed; this is not found on Chippendale's work. Again, the Englishman made free use of Classic motifs which were rarely employed on the so-called "Irish Chippendale", for despite the elaborate designs of their side or carving tables the edges never display the Classic moldings which decorate those English pieces, so often supposed to have been the prototypes.

Possibly, however, a pertinent fact which points to the Irish mahogany furniture having appeared some years before that of Chippendale is the remarkable number of these very tables. This and the knowledge that they represented a most important piece of furniture permits us to assume that the sideboard in its present day form was not then in use. And as Chippendale, of course, designed sideboards this is added contravention of the assumed contemporaneousness. But where we may the better rely for verification of the earlier appearance of Irish mahogany is in the treatment of the carving. For distinguishing the art of the carvers of that country is the lack of that sharp outline and high relief which marks the English work. In fact there is little doubt that the Irish craftsman rubbed down his designs and probably finished the surfaces with a file and agate, for rarely is there any trace of the chisel marks. This obviously resulted in eliminating that robustness and peculiar light and shade effect, replacing these rather with the semblance of a cast modeled design. Yet it is nevertheless a characteristic by which to identify Irish pieces.

Even more distinctly Irish are the various forms of background adopted by the native carver. Here he exhibits considerable leaning toward Oriental motifs, which again lends credence to Dutch influence, or possibly that of Portugal. These backgrounds, or those parts of woodwork cut away to form the design in relief, the craftsmen more often finished with a lozenge or scale pattern, incised. The former which is diamond shape was probably derived from one of the eight Confucian symbols and is seen in the decoration of Chinese rugs as well as in various forms in the latticed woodwork of the East. The scales are similar to those of a large fish and appear on Chinese porcelain, whence the design was borrowed by the china painters of Europe. This likewise has a religious significance, having been taken by the Orientals from the sacred carp, the revered emblem of longevity.

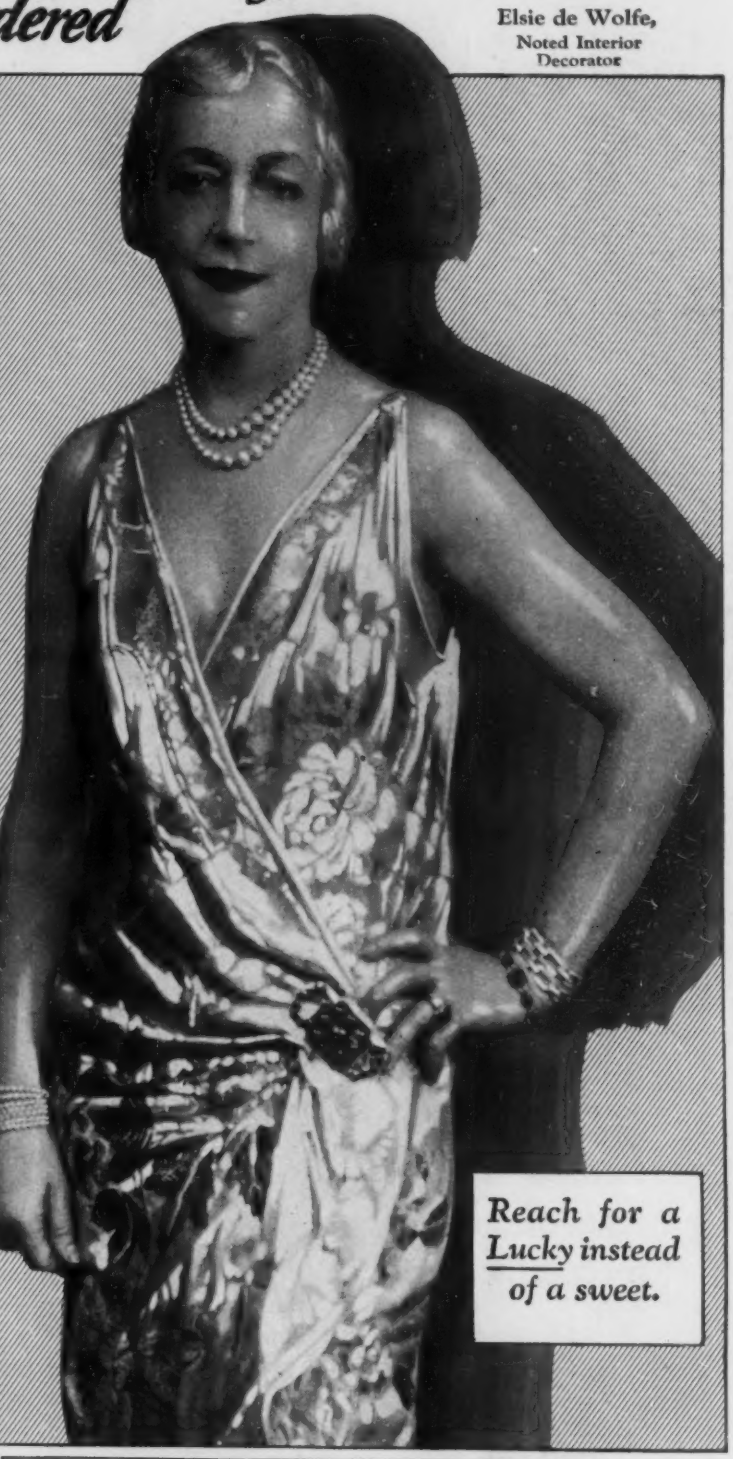
With his side tables, too, the Irishman always used mahogany for the top, the marble which accompanies English pieces being unknown. Again with his larger wall pieces, such as chests, bureaus, and even wardrobes, he exhibits a tendency to raise these on legs in a manner similar to that employed by our own American cabinetmakers, whose work displays a further resemblance to the Irish in the frequent use of cabriole supports. In fact it is from the greater reoccurrence of this form of leg, combined with the claw and ball foot, that Irish 18th Century woodwork largely derived the misleading appellation "Chippendale", for the popular but erroneous supposition is that the adop-

(*Continued on page* 114)

"I recommend a Lucky in place of a sweet —when your figure must be considered"

Elsie de Wolfe

Elsie de Wolfe,
Noted Interior
Decorator



The modern common sense way—reach for a Lucky instead of a fattening sweet. Everyone is doing it—men keep healthy and fit, women retain a trim figure.

Lucky Strike, the finest tobaccos, skilfully blended, then toasted to develop a flavor which is a delightful alternative for that craving for fattening sweets.

Toasting frees Lucky Strike from impurities. 20,679 physicians recognize this when they say Luckies are less irritating than other cigarettes. Athletes, who must keep fit, testify that Luckies do not harm their wind nor physical condition. That's why Luckies have always been the favorite of those men who want to keep in tip-top shape and realize the danger of overweight. That's why folks say:—"It's good to smoke Luckies."

A reasonable proportion of sugar in the diet is recommended, but the authorities are overwhelming that too many fattening sweets are harmful and that too many such are eaten by the American people. So, for moderation's sake we say:—

"REACH FOR A LUCKY
INSTEAD OF A SWEET."

Elsie de Wolfe,
Noted Interior
Decorator

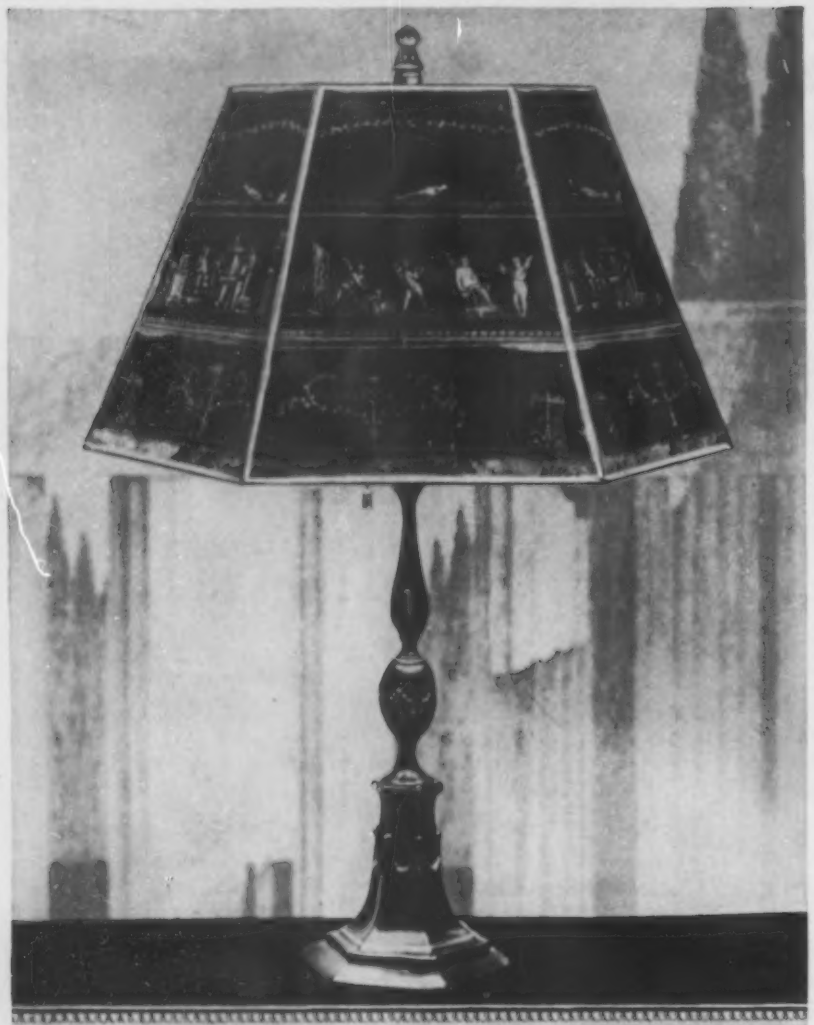
Reach for a Lucky instead of a sweet.

Coast to coast radio hook-up every Saturday night through the National Broadcasting Company's network. The Lucky Strike Dance Orchestra in "The Tunes that made Broadway, Broadway."

© 1929,
The American
Tobacco Co.,
Manufacturers

"It's toasted"

No Throat Irritation—No Cough.



SHADES BY
DE SHERBININ

IT is but natural that discriminating persons should regard Shades by de Sherbinin as the embodiment of perfection in parchment.

Rich in their simplicity, conservative in their smartness, they are styled for all types of interiors, and may be used with practically every type of lamp base.

By their Hall-Mark you will know them ... it is *the only* indicative symbol of lampshade quality and distinction. Look for it upon the frames of the shades which you find in the smartest shops everywhere.

Pictured above is the POMPEIIAN PANEL, *a beautifully classic model in mellowed tones of dull maroon and old gold.*

de Sherbinin inc.
116 EAST 27th STREET · NEW YORK CITY

18TH CENTURY FURNITURE

(*Continued from page* 110)

tion of this style was due to the English designer. Such, however, was not the case, it having been introduced from Holland to Britain, although Chippendale was very largely responsible for its later splendid development.

Apparently with larger planes such as table-tops and panels of doors, the Irish cabinetmaker made no effort to achieve the added beauty which in English Queen Anne and Chippendale pieces was attained by the use of those thin sheets known as veneer, cut from the parts of a tree that ensured a figured or decorative surface. Rather he exhibits considerable extravagance in his use of solid mahogany, which would seem to imply that he was enabled to avoid the heavy duty charge then imposed upon this wood; this import tax at one time amounting to nearly a shilling a square foot, one inch thick. The wood is usually of fine quality and almost invariably dark in color, although there is an absence of any great beauty in the grain.

CHAIR FEATURES

With the chairs, however, the Irish chairmaker not infrequently made the back and seat rails of oak, veneering these with mahogany strips. And in the seat is another feature which clearly indicates that they have no direct connection with Chippendale's designs. With the cabriole legs we frequently find understretchers the use of which was entirely eschewed by the English maker other than with straight supports to chairs. A difference is also observable in that part of the cabriole leg known as the "ear piece" which is similar to a small bracket at the joint of the leg and chair rail. Again with the Irish cabriole not only is the knee carved, but this decoration is carried well down the leg, similar ornaments appearing on the vertical support of the elbow rest in the armchairs.

Students and collectors will find that in the Irish furniture of this period there are pronounced Dutch characteristics, for as Holland furnished many craftsmen to Ireland for her silver art so is it natural to suppose that a like number of cabinetmakers emigrated from that country to Ireland. The influence of these men is patent in the free use of the bun foot and that known as the dragon claw and ball. We might surmise that the Irish mahogany pieces were the productions of various provincial centers rather than of Dublin judging from the various characteristics embodied in the exotic designs. It is also well to mention that most of the 18th Century furniture found in the capital is distinctly English in treatment, doubtless having been brought over by those English families, which for so long constituted the ruling classes in Ireland. In fact it would be no exaggeration to suggest that the only really wealthy people who were then resident in Erin were those same imported aristocrats.

One especially marked feature that appears with the Irish chairs and settees, is the use of cabriole shaped back legs. In some cases these are at times as elaborately carved as those in front. Again with these supports the traditional shell is rarely employed as the carved motif on the knee. There is a more frequent use of the cabochon or the lion masks. Similarly as is the case with some provincial English pieces, when the claw and ball foot is used, the knuckles of the claws are noticeably protuberant, this resulting in a somewhat naïve appearance.

With other carved decorations the Irish pieces display the love of the people for natural objects in the employment of naturalistic leaves and flowers, these in some instances being more conventionalised when adapted as a center ornament or to scrolling. Foliated scrolls are also applied to the ear pieces of cabriole legs even when the knee ornament is that of a fierce lion mask. Where the ornamental carving of a chair assumes more importance the knee of the leg exhibits swirling plume-like designs, in which case the ear piece is missing. In place of this a pierced and elaborately carved apron is applied between the legs, the curve of the upper part of the cabriole continuing and merging with the undulations of the apron.

If we have dealt somewhat more fully with this type of Irish domestic woodwork, we have done so for the reason that it represents the only epoch in which the furniture of that country was free from English predomination. The fact that the period only extends to 1755 is due to the influx of the London designs, when the cabinetmakers of that city began to publish books and drawings. Upon the arrival of these the former virile manner gradually disappeared. In its place we find the more delicate pieces made of satinwood, beech and other lighter mediums. It was then, too, that painted furniture began to enjoy considerable vogue in Ireland, such treatments deriving from the inspiration of the Adam school of design.

ENGLISH INFLUENCE

Some examples of this later style remain, but they are of little moment in connection with the history of Irish furniture of this century. For the arts of the Emerald Isle being to a great extent supported by the English families resident there, these pieces reveal few features that may be regarded as inherently Irish. Possibly some of the painted designs give evidence of the innate poetry of these people, as is the case with their silver. But basically the styles of the late 18th Century are those of fashionable London, from which city there is little doubt, craftsmen were imported to Dublin and other centers to carry out the designs of the English masters.

Occasionally examples of Irish made furniture are met which display the influence of the French Louis styles. Such are more often of the carved ornate designs to which gilded embellishments were added. But that this vogue was but brief is evident from the rarity of existing pieces in this manner. An example of this is a chair in the National Museum. This formerly belonged to the aldermen of Skinner's Alley, a trade guild incor-

(*Continued on page* 116)

The OLD ART of HAND BLOCK PRINTING

GIVES US THIS BEAUTIFUL NEW LINEN

HERE is a gay new linen achieved by an old art—one of the few handicrafts surviving in this day of steam and steel. It is a product of hand block printing, which gives to fabrics richer and lovelier colors than any machine process known.

Great care is taken to select the best cloth for block printing, in this case a linen of rough texture, similar to homespun, which is especially suitable for the design.

The process is a painstaking one. It takes years for the printers to become masters of their craft.

Their chief tools are blocks of wood which have the design carved upon them in relief. With these blocks the printers press the colors on to the fabric, stretched out upon a long, especially prepared table. The number of blocks used depends upon the size of the design and the number of colors, each color having its own block. There is no limit, except cost of production, to the number which may be used.

After the printing the fabrics are steamed to develop fully the richness of their coloring and washed in both hot and cold water to rid them of any superfluous dye. From start to finish the work is done almost entirely by hand.

These hand block fabrics are characteristic of the quality and careful selection for which the collections of F. Schumacher & Co. are known.

Here you will find distinguished fabrics of every type and for every decorative purpose, extremely smart modern designs side by side with authentic reproductions from all the great periods of the past.

Your decorator, upholsterer, or the decorating service of your department store will be glad to obtain samples appropriate for your purpose.

"Fabrics—The Key to Successful Decoration"

This fascinating booklet, giving, briefly, the history of fabrics and their importance in decorative use will be sent to you, without charge, upon request. F. Schumacher & Co., Dept. E-1, 60 West 40th Street, New York. Importers, Manufacturers, and Distributers to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

The plume—personification of gallantry, of glory and pride—is the theme of this new linen, a design inspired by an old needlepoint. It is developed in rich warm colors on a ground of cream, yellow or tete. This is but one of the many attractive patterns to be found in the varied Schumacher collection.

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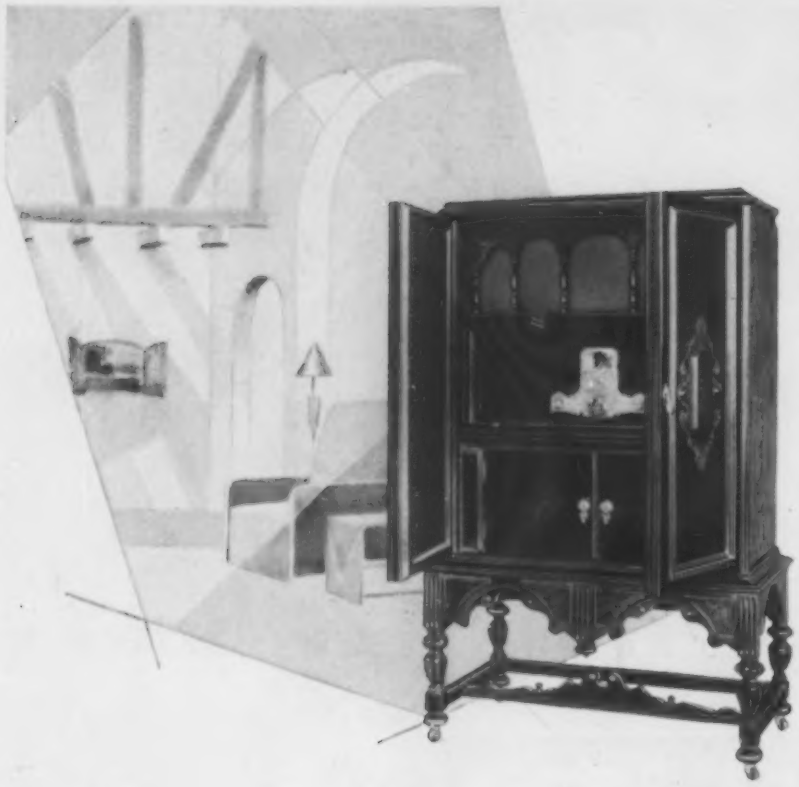

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BY THE CRITICAL

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ORTHO-SONIC

BUILT TO EXCEED YOUR EXPECTATIONS

THE IMPROVED FIREPLACE

(*Continued from page* 102)

when cooking on the hearth gave way to more modern housewifery. Still further improvement sloped forward the back wall to radiate the heat forward, through a less vertical ascent of the flames.

Start a fire in a cold room and the most perfect chimney may smoke until a rush of heated air is established up the chimney, possibly with the aid of a bellows or an open window. For draft results from unbalanced pressure at the base of the flue as the lighter volume of hot gases ascend from the fire into the colder air outside. On the tightness, size and height of the chimney flue will depend the strength and intensity of the draft. The skillful chimney builder knows that the flue must be both large enough to allow the free passage of smoke and have the height which is necessary to pull air through the fire.

Science has turned to practical purpose these vagaries of air currents in ingenious devices to supplement the heat thrown directly from the burning fire. Fireplaces old or new can be built around a novel foundation unit, complete to the chimney flue. Through grilled inlets cold air is drawn from out of doors or off the floor into a chamber around the fire where it is heated and delivered into the room again through openings above the fireplace. Another device passes outdoor air through flexible tubes in contact with the hottest part of the fire and sends it out into the room again in a continuous circulation of warm air.

Search for a mantel design leads the enchanted home builder out of the realm of the practical straight back through the progress of civilization. The styles of mantels and fire-irons have ever followed those of architecture and the modern craftsman offers patterns of material and influence to suit the room of any period. Wood mantels in the delicate and graceful style of the Adam Brothers will provide a focus of interest in a room of the Federal period. Or the rugged simplicity of pioneer days—the crane and Dutch oven eloquent of a time when leisure was unknown—blends into the general scheme of an earlier period of decoration. Many materials may be called upon to contribute their distinctive beauty to the fireplace frame. Intricately carved old stone mantels are faithfully reproduced in a modern synthetic material. Or marble adds its flawless surface to build up a picture of formal charm. Amusing tiles lend interest to the nursery fire or soft gray soapstone forms a charming background for bright bits of mosaic. And through perfect chimney construction and the trap in the hearth through which ashes disappear into the pit beneath, these fine surfaces remain unsmirched through the hardest of everyday usage.

Perhaps we enjoy the more the fine old fireplace fittings, which modern metalcraft so skillfully reproduces in scale for any fireplace, because we need not put them to their original use. Old fire-dogs turn to decorative purposes their spit-hooks, warming tops and prickets for burning rushes, once necessary to actual living. No longer are the delightful cast-iron firebacks of Old Sussex a necessity. Yet their heraldic charm adds a touch of decorative interest against the fireproof brick of the present. The decorative bellows gives way to the Cape Cod fire lighter and this in turn, in the ultra-modern hearth, bows to the gas pilot light. To keep fiery projectiles of chestnut or hemlock from scorching fire bench or rug, a practical brass wire screen rolls up and down as easily as a window shade, or it develops into a real work of art under the fingers of noted craftsmen. From the one-time essentials of everyday life have evolved for our luxurious choice, fixtures of great beauty of design to fit any scheme and scale of living.

The heart of the home beats today a more complicated and subtle measure than in the days when tending the open fire meant maintenance of life itself, but the lure of firelight holds the most modern of us in its spell.

18TH CENTURY FURNITURE

(*Continued from page* 114)

porated in the 17th Century. While with this we have all the scrollings of the florid baroque that appeared in Europe, and although the craftsman was directed by the exotic influence, there is none the less evident the individuality of the Irishman. In fact there is a remarkable likeness in the scrolls of this piece to the designs which appear on later woodwork.

That importance which, during the past few decades, the Irish mahogany has assumed in American homes has been instrumental in its recognition as Irish rather than its identity being hidden beneath the pseudo-Chippendale glamour. For time was, when the furniture of the great Thomas was becoming more difficult to procure, that English dealers began to visit Ireland and acquire numerous pieces of mahogany from that island, these being imported to England and offered as Chippendale. Doubtless for that reason many fine examples at present in America still retain the designation of the later period whereas they are of the earlier Irish.

Today, however, the latter are sold with their correct ascription for if intrinsically they do not yet equal the more sought for Chippendale the very interest attached to their history, as this becomes the better understood, must perforce greatly enhance their value. Realizing this our American dealers have of late devoted more attention to the acquisition of this furniture, although owing to its also being sought for by those many who desire to furnish a room in this manner, it is rarely found in any of our shops. This because there is usually a waiting list of clients desirous of procuring examples, particularly of the side tables and chairs.

The YOUNGER HOSTESS...

who is not only fashionable but who has her own ideas

THE trend among the smart younger hostesses today is to view the decoration of the table with increasing interest. The table affords the hostess who is not only fashionable, but who has ideas and real taste, an incomparable opportunity to express her own individuality, to discover beautiful settings uniquely appropriate to her, to her home, her guests, or the occasion . . . . . Following this fashionable trend the younger hostess with taste finds the foundation of the modern two-tone tablecloths of Irish or Scottish linen damask most complete in the variations their simplicity affords...in white and in pastel colors, the new designs of Irish or Scottish weave may now be seen at your favorite shop...You will find them moderately priced.

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The Higgin representative in your locality, a thoroughly trained specialist, is at your service. Right now, before the Spring rush begins, he can give your problem *extra* care . . . additional *personal* attention, at no extra cost. He will take your order now and deliver your screens at your convenience!

Our beautifully illustrated booklet will prove a big help to you in selecting the best screens for your home! Mail the coupon now.

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The bronzes shown on this page, originated by Elsa Knauth, are intended for wall decorations or as ornaments for door panels or screens

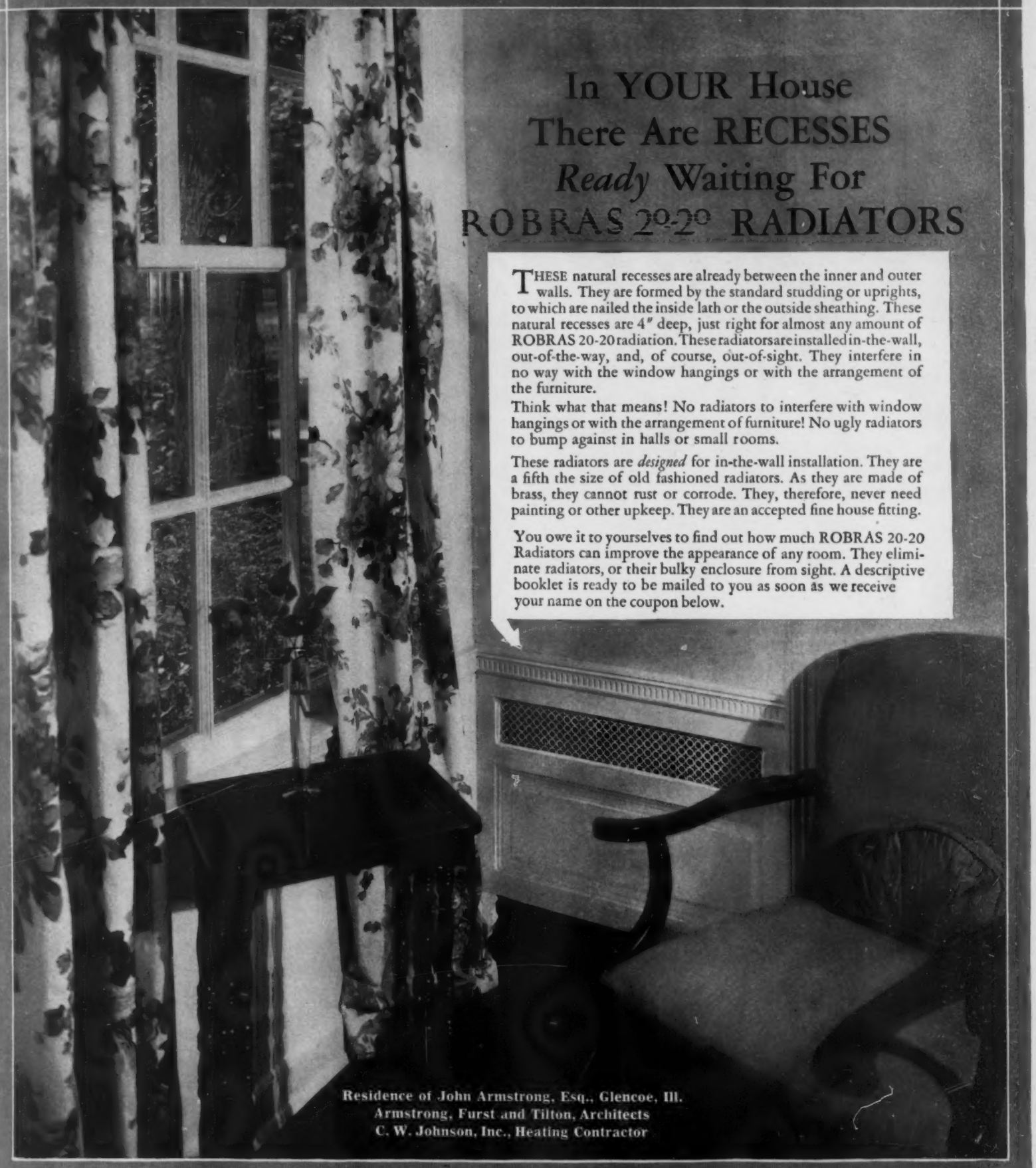
NEW BRONZES FOR DECORATION

These bronzes, or murettes as they are called, are fastened directly against the wall and held in place by means of tiny nails through the finely drilled holes provided

A fine sense of motion is apparent in the dancing figures above which are especially suited for panel decoration. Each of these bronzes measures 12½ inches high and 9 inches wide

These wall bronzes were designed by Elsa Knauth and may be seen at the Milch Galleries. The interestingly modeled belligerents at the left would enliven a child's room

This group of fondly following geese is suggested for use as an overmantel decoration in a nursery. It is 6 inches high by 27 inches long



In YOUR House There Are RECESSES *Ready* Waiting For ROBRAS 2°-2° RADIATORS

THESE natural recesses are already between the inner and outer walls. They are formed by the standard studding or uprights, to which are nailed the inside lath or the outside sheathing. These natural recesses are 4″ deep, just right for almost any amount of ROBRAS 20-20 radiation. These radiators are installed in-the-wall, out-of-the-way, and, of course, out-of-sight. They interfere in no way with the window hangings or with the arrangement of the furniture.

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You owe it to yourselves to find out how much ROBRAS 20-20 Radiators can improve the appearance of any room. They eliminate radiators, or their bulky enclosure from sight. A descriptive booklet is ready to be mailed to you as soon as we receive your name on the coupon below.

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GRAPES FOR HOME GROUNDS

MAURICE G. KAINS

GRAPES are easy to grow. You can easily have better ones than you can buy. If you have ten vines of properly selected varieties you may have fruit for two months, and if you will increase the number, choose long-keeping kinds and curb the family appetite you may extend the season through Thanksgiving and Christmas to Easter.

But if you try to keep any of the early ripening varieties and at Christmas or even Thanksgiving find that the fruit is unfit to eat please don't apply Colonel Roosevelt's famous "short, ugly word" to the writer. These early varieties, though good in their season, will seldom keep that long under home storage conditions.

On the other hand, if you fail to have late-keeping varieties in good condition at least up to Christmas then there is something wrong with your method or your place of storage. For they are easy to keep without either ice or costly storage quarters. If you have space for only ten vines and want a two months' succession, the fruit to be eaten as gathered, beginning in late August and continuing until late October, suppose you plant: (1) Ontario, Portland or Green Mountain for earliest; then follow with (2) Moore's Early, Moyer, or Cottage; (3) Brighton, Moore's Diamond, or Worden; (4) Lindley, Massasoit, or Barry; (5) Gaertner, Concord, or Niagara; (6) Campbell Early, Herbert, or Delaware; (7) Hubbard, Agawam, or Empire State; (8) Wilder, Salem, or Vergennes; (9) Diana, Iona, or Isabella; (10) Goethe, Dutchess, Catawba, Urbana, Mills, or Canandaigua.

PROPER VINES

While thousands of one year vines are planted commercially each year, amateurs generally prefer to pay the slightly higher price for the two year sort. As to older stock: leave it alone and thus avoid loss of time, money and vines. For few nurserymen take the trouble to prepare the plants either by root pruning or transplanting more than once before offering them as three year stock. Therefore shun all "bearing age", "ready to bear" and similar vines; for though they may be old enough to bear they seldom succeed. The older a vine the greater the loss of roots in digging and the slower the recovery. Two year vines and sometimes even one year vines, managed as described below, will often begin to bear the year after planting.

Though fall planting may be done after the vines have become dormant, the majority of growers plant grapevines in spring. Have the stock delivered as early as possible so as to plant it while fully dormant. In the neighborhood of New York City, delivery should be made by April first. On its receipt unpack at once and trim all injured roots back to sound wood. Postpone trimming the tops until after planting. If the stock is dry on its arrival soak it, roots and tops, a day or two in a pond, a stream, or a barrel. Have the holes dug deep and wide enough to allow the roots to forage in as great an area as possible. If any bones are available, throw some in the bottom of each hole, if not, apply a double handful or more of ground bone as the earth is being filled in, and use the best available soil next to the roots. Top off with the subsoil taken from the bottom of the holes. This gives the plants a good start. Always tamp the earth firmly around the roots. When planted the point between roots and tops should be about at the level of the ground.

After the vines are planted, use a very sharp knife to cut back the strongest stem so as to leave only three buds. If there are any other shoots cut them all off entirely. This will ensure growth in the three buds and make the new shoots strong. Place a six or seven foot stake to mark the position of each vine and for the young shoots to be tied to. Allow each of the three buds to grow until early June. As soon as the strongest shoot has become woody at its base cut back each other shoot just below the second leaf. Thus all the energy of the plant will be directed into the one remaining shoot which will become stronger than if it had rivals. The reason for delaying the cutting of the inferior shoots is to allow for accidental loss of the best one; for until the base of a shoot becomes woody a very slight blow will break it off.

ATTENTION REQUIRED

When the main shoot has grown to fifteen or eighteen inches tie it loosely to the stake, and then again as it grows longer. During the first season the vines should need no attention other than to keep the ground hoed and free from weeds. Once a week will be better than less often because the work will be easier and more moisture will be saved in the soil. No matter what style of training be followed neither posts, trellis, nor arbor need be put up until early spring of the second year. The vine stakes will be sufficient support.

During the winter cut off all puny shoots and the stubs of the shoots cut back in June and shorten the strong stem. If this has made a growth of four feet or more and is as thick as a lead pencil or thicker, cut it back to from 30 to 36 inches; if three feet, cut off a foot or fifteen inches; if two feet or less, cut it back to three buds and repeat the process described above for newly planted vines. This will develop a sturdy stem. Fasten the strong vines to the trellis wire which will be put up when spring opens.

Next to neglect the most objectionable way to support grapevines is upon an arbor; for an arbor is the most costly to erect and keep in repair; vines trained over it demand more labor, effort, time and risk to prune; the fruit produced is generally less abundant and of poorer quality than that grown on trellises and the probability of neglecting the vines is greatest.

(*Continued on page* 122)

Another Startling Auburn Announcement

AUBURN electrified the industry when it announced the longest, strongest, largest Six Cylinder closed car in the world under $1000!

Following this, Auburn exploded another bomb for competition in the announcement of a big, fine Straight Eight closed car for $1395 which is *less* than the price of *most* better Sixes.

Now, completing the Auburn line, is this announcement of a New series 130-inch wheelbase and 125 horsepower Auburn closed car for $1795.

This series of sensational announcements shows what can be done when a manufacturer operates upon Auburn's fixed policy of putting the fruits of its success back into the merchandise itself, and passing the benefits on to the people who made it possible, namely, to the public!

No wonder you hear Auburn talked about so favorably everywhere. For, we make the following claim without reservation: "This New series Model 120 Straight Eight Auburn, Powered-by-Lycoming, for $1795 offers more value in every way for less commensurate cost than any other of the bigger, finer cars on the market." We only ask you to compare this car to cars costing from $3000 to $5000 in order to fully appreciate its value, quality, refinements, performance and endurance.

And, if after such comparison, this car does not sell itself you will not be asked to buy.

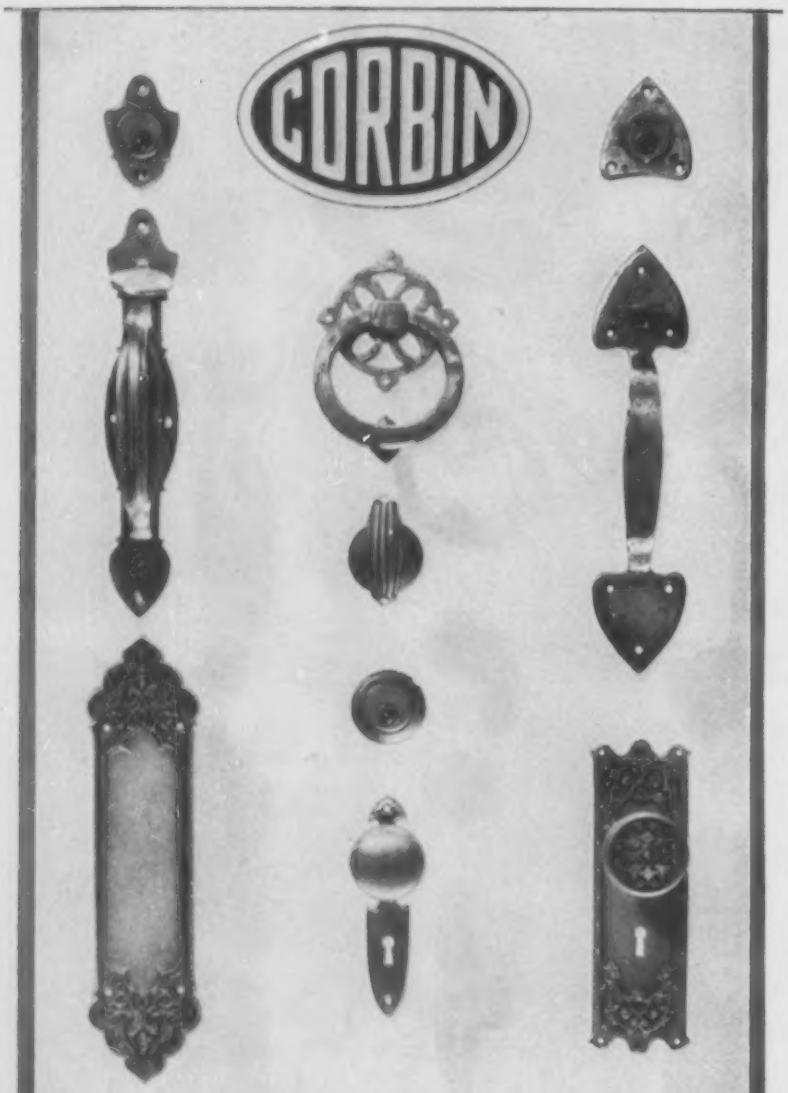
Auburn Automobile Co., Auburn, Indiana

Prices f. o. b. Auburn or Connersville, Indiana. Freight and Equipment Extra

AUBURN

POWERED BY LYCOMING

Good Buildings Deserve Good Hardware



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GRAPES FOR HOME GROUNDS

(*Continued from page* 120)

The individual post method—a post to each vine—is good but costly, especially where cross pieces are used to support the branches. Trellises are the most satisfactory because least expensive, vines on them are easiest to manage, and the fruit is generally superior.

The most popular trellis is made with eight foot cedar, locust, chestnut or other long lasting posts, set with their bases below the frost line to avoid heaving. The distance between them varies with the distance between vines. For small growing kinds such as Delaware and Jessica the posts may be set 18 feet apart with three vines between each two posts, or 24 feet with four vines between. When this latter distance is chosen three vines of the moderate growing kinds such as Concord and Niagara may be planted eight feet apart. But when the very rampant growing kinds such as Agawam and Salem are grown the posts should be 30 feet apart with three vines between, though it is probably better to plant these extra strong varieties 12 feet apart with only three vines between each pair of posts. In all cases the vines should be between, not at, the posts. Half their distance apart is the usual plan.

VINE SUPPORTS

The best wire to use is "hard number nine galvanized." Lighter sizes do not support the vines as well nor last so long. At one end fasten the wire tightly to the post so it will not slip. At the other place a tightening device. On intermediate posts drive the staples but not so tightly that the wire will not slip through when being tightened. A device for tightening is a necessity because wires stretch with the heat of summer and contract in cold weather. When loose the vines are often badly whipped by the wind; and when tight the wires pull the posts out of plumb or even out of the ground. They must therefore be loosened in late autumn and tightened in spring. For the summer they need only be snug.

To facilitate cultivation and harvesting place the lowest wire 30 inches from the ground and the second about 30 inches above that. If eight foot posts are sunk three feet in the ground these distances will bring the upper wire at the tops of the posts.

After the trellis has been built and the wires tightened, fasten the stems of the vines at right angles to the lower wire. During the second season allow all shoots that develop from the buds to grow. Some of these may bear fruit. Vines of strong growing varieties such as Concord often yield as much as six pounds of grapes to the vine the second year—seventeen months after planting the two year vine. Only a year later 20 to 30 pounds is often borne.

The grape is the easiest plant to prune and make bear abundant, good fruit, but the pruning must be properly done. Correct pruning is based on the following points, all of which apply no matter what method of training is followed —individual stakes, trellises or arbors.

(1) Fruit is always borne on green shoots, never on older woods. No leafless trunk or branch as seen when the vines are dormant will itself carry a cluster of grapes. But the buds on the younger of these dormant parts will develop shoots, some of which will bear fruit.

(2) The shoots most likely to bear fruit develop from buds formed the previous season on stems about as thick as a lead pencil (somewhat smaller in small growing varieties such as Delaware and Jessica; rather larger in rampant kinds like Agawam and Salem).

(3) Puny shoots and long burly stems (bull canes) rarely bear fruit. They must be ruthlessly cut off.

(4) In nature and under neglect, vines annually develop fruiting shoots farther and farther away from the roots, bear less and less, and poorer and poorer fruit and carry more and more dead wood. Pruning such neglected vines, therefore, demands first cutting off this worthless wood and encouraging the development of new shoots nearer the roots.

Suppose we have already pruned the vines and tied them to the trellis in the spring of the second year. Each vine now consists of a single stem, the largest of them 30 to 36 inches long. These stems will be the main trunks of the vines. As spring advances the buds on them develop into shoots and some of these shoots may carry from one to three or four clusters of grapes. We will allow the three uppermost shoots on these strongest vines to develop without any pruning. Two of them are to form arms to extend along the lower wire the following year; the third is to prolong the main trunk to the upper wire. We will shorten all shoots below these three so as to leave only three or four joints beyond the outermost fruit clusters on each. We may also shorten the fruitless shoots to a couple of joints. This pruning tends to strengthen the main stem and the other shoots.

THIRD YEAR

In the spring of the third year, before growth starts, we will shorten the two arms just discussed leaving only five or six joints on each, or if very sturdy a maximum of eight joints. When thus cut we will tie them horizontally to the lower wire. The third shoot will be fastened at right-angles to the upper wire and cut off just above this wire. Then we will cut off all other shoots entirely. The buds on these three canes will develop fruit-bearing shoots but no fruit will be borne on the older wood—the trunk. During this third season the two uppermost shoots will be allowed to develop to form arms for the upper wire and each shoot below these on the erect stem shortened to only three or four joints beyond the outermost clusters. The shoots on

(*Continued on page* 140)

Accorded the enthusiastic praise of owners everywhere....

A NEW CONCEPTION *of how dependable an oil burner can be*

To hear an Electrol owner express his satisfaction is to realize that the engineers who designed Electrol have produced the dependable automatic oil heat which you have been wanting for your own home.

You are impressed by his praise of the service it gives...operating without attention ...keeping his home at the temperature he likes best, regardless of the weather or sudden changes.

The advanced engineering principles of Electrol have been recognized by prominent engineers and business men who have selected it for their homes. Numbered among them are Mr. Robert S. Baldwin, Vice-Pres. General Electric Company, Mr. E. D. Nims, Pres. Southwestern Bell Telephone Co., J. C. Chadwick, Mgr. Packard Motor Co. of New York, Mr. C. W. Peelle, Pres. Peelle Co., and Mr. David R. Jones, Geometric Stamping Company.

Electrol is All-Electric and Entirely Automatic. It employs positive electric ignition —eliminating the need for a gas pilot light. Produces a surprising volume of heat without waste of fuel. And is regulated in every phase of its quiet operation by *The Master Control* which stands guard like a living hand always at the furnace door.

Form your own opinion of Electrol from the experience of those who know it best. Let us send you the interesting booklet, "The Master Furnace Man", which contains full details of Electrol and comments of owners.

Wherever Electrol is sold, you will find complete oil heating service backed by a sound, large and growing manufacturing organization. Electrol is made in sizes for every type and size of building. Can be purchased on an attractive budget payment plan if desired.

ELECTROL INC. *of* MISSOURI
171 Dorcas Street • • St. Louis, U. S. A.

ELECTROL

The OIL BURNER with *The Master Control*

LISTED AS STANDARD BY THE UNDERWRITERS' LABORATORIES, AND BEARS THEIR LABEL.

ELECTROL INC. *of* MISSOURI
171 Dorcas St., St. Louis, U. S. A.

Gentlemen: Please send your book, "The Master Furnace Man", and details of the Electrol Oil Burner.

Name.....

Street & No.....

City.....State.....

If you know this pine tree it is easy to be certain of good lumber for your home

Pondosa is an excellent wood for hallways, stairways, railings, balustrades, and trim. It has also found unusual acceptance for built-in features

The foremost millwork men know that doors and sash made of Pondosa will remain snug and true; that Pondosa takes the most delicate carving; that the finish stays fresh and smooth for years.

UNTIL as recently as "day before yesterday," pine, one of the most important materials used in building, was just pine. Generally it had no distinguishing mark, no endorsement by the manufacturer.

The home owner, together with the architect and the builder, could select well-known plumbing fixtures, hardware with a name, electric fixtures made by a concern with a national reputation, a heating plant that could be ordered with the eyes shut—but pine was just pine.

Now, to be sure of having durable, well-seasoned, accurately graded pine in a house, all you, or your architect, or your builder need know is that it carries the imprinted trade-mark of the Pondosa pine tree.

For now a machine has been perfected by which this well-known lumber is trade-marked at the mill where it is made. It means that fifty of the foremost mills of the great Northwest are proud to send a product to market which can be purchased with utter confidence.

Wherever a light, easy-to-work, soft wood is needed, for sheathing, siding, inside or outside trim, for paneling or built-in features, Pondosa Pine is the ideal wood. Western Pine Manufacturers Association of Portland, Oregon.

Pondosa Pine

The Pick o'the Pines

Large size, rich color and unusual form in the flowers, and a good habit of growth mark Wau-Bun as the most pleasing seedling of its particular lineage

DAYLILIES FOR THE GARDEN

(*Continued from page* 89)

inches in spread. The individual blossom lasts throughout the entire day, retaining color and form well even during very hot days.

The foliage of a plant of the Mikado Daylily is light green, medium robust for a Daylily, ascending, gracefully bending and reaching a height of about twenty inches. The flower stems rise about ten inches higher. Old and well-established plants, especially in rich soil and in shaded locations, will probably be somewhat taller than these figures. The habit of growth and general appearance are good. The flower stems usually stand rather well above the leaves but not too much above for a pleasing relation.

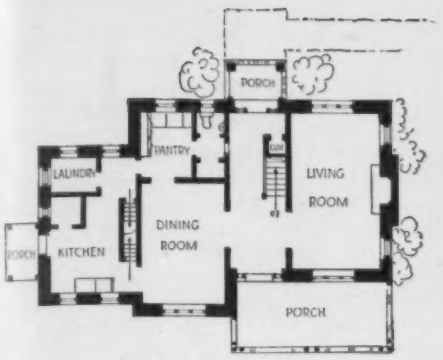
Of the older Daylilies that come to our gardens as wild species, only the Fulvous has a zone or band in each petal darker than the rest of the flower. Of the named varieties Dr. Regal may be mentioned as having a faint zone in the flower coloring. Mikado far surpasses all the older types and named varieties in the intensity of the zone and in the boldness of its color contrast.

Banded or zoned patterns in coloration are seen in the flowers of many of the seedlings reared at The New York Botanical Garden, not only when *H. fulva* is a parent but also when *H. aurantiaca* was used in the breeding. In the latter case the band is usually faint and often it is only a delicate ring or halo about the mid-section of the inner surface of the petals. Thus far in the breeding work the darkest of the banded patterns have appeared only in seedlings that have had both *H. fulva* and *H. aurantiaca* in the ancestry, and of these Mikado is the climax.

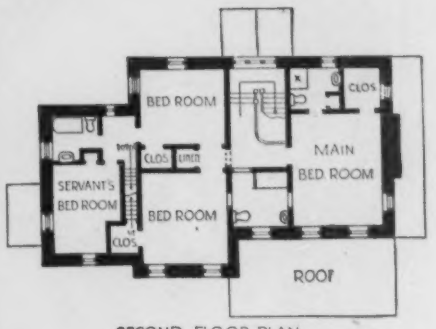
The pedigree of Mikado is as fol-

(*Continued on page* 126)

Among the lower-growing varieties there is a great deal to be said in favor of Vesta. Its foliage is dark green and at its best grows to about twenty inches high



FIRST FLOOR PLAN



SECOND FLOOR PLAN

Carl A. Zeigler, A.I.A.
Architect

FOR THE $20,000 COLONIAL HOUSE

Sargent prescribes three appropriate designs for hardware

DO YOU REALIZE THE IMPORTANCE AND THE REASONABLE COST OF TRULY GOOD HARDWARE?

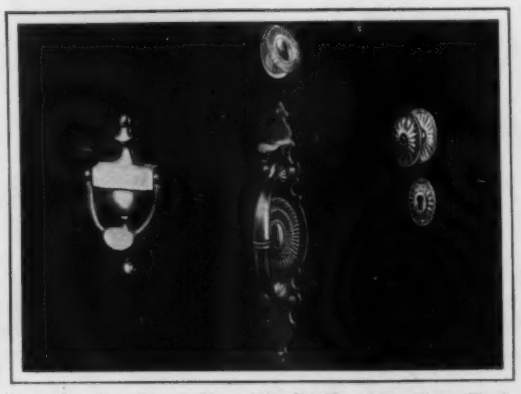
A PICKET fence around a Tudor mansion? Never. A mission bedstead in a Louis XV bedroom—heavy wrought iron on a delicate Georgian doorway? Unbelievable. Certain liberties are permissible, but appropriateness is essential *always*—in hardware just as much as in furnishings.

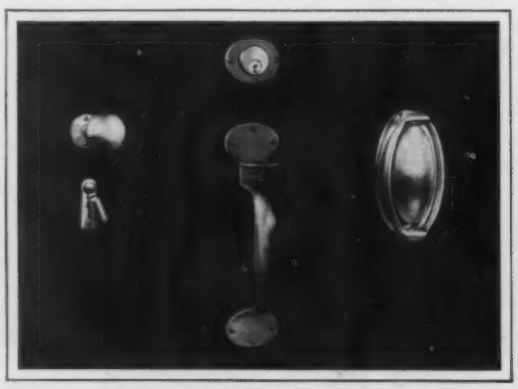
Sargent designs are authentic. Each piece is faithful to the spirit of the particular period — French, English, Early American—or whatever your architectural preferences are.

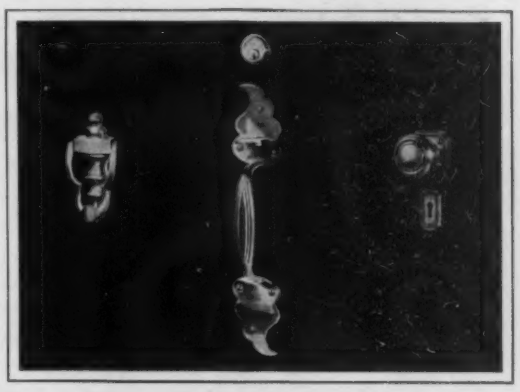
When it comes to the hardware for your new home you must have *the best*, not only in design but in quality. Only a few dollars marks the difference between sagging hinges, non-latching latches, knobs that rust and wear — and, on the other hand, hardware throughout that completely satisfies all demands for the life of the building. The Sargent Hardware here illustrated is machined precisely of solid brass or bronze. Each piece is dependable, permanent and perfect in its smooth and certain operation.

The best hardware — Sargent Hardware—will add not only to the beauty but to the comfort of your new home. And, fortunately, the cost of the best is most reasonable. The complete finish hardware equipment of this Colonial residence costs only about 2% of the total building cost, no matter which of the designs shown you may choose. Estimates on hardware equipment, however, vary necessarily from one locality to another.

Before selecting hardware with your architect send for our free illustrated booklet, "Hardware for Utility and Ornamentation." It will help you and prove interesting. Sargent & Company, 31 Water Street, New Haven, Connecticut.


Door Knocker No. 7, Door Handle No. 2561, Door Knob No. 1912 KA, with Rose No. 164 KA, Key Plate No. 870 KA


Door Knob No. 1606, Key Plate No. 817, Door Handle No. 4061, Door Knocker No. 8


Door Knocker No. 6, Door Handle No. 2261, Door Knob No. 1822 SE, Key Plate No. 870 SE

SARGENT
LOCKS AND HARDWARE

Entrance to old Bristol House, New Haven, Connecticut now in the Metropolitan Museum

The old BRISTOL HOUSE

was famous for its Colonial architecture

Designed in the true Colonial spirit by David Hoadley . . . and built in the early 19th century at New Haven, Connecticut . . . the Bristol House is said to have frequently entertained as its guests Washington, Jefferson and other noted men of early American history.

Especially has the entrance to the Bristol House achieved lasting fame. Original in conception, gracefully free in execution, refined in detail and proportion, satisfying in type, and unusually consistent in scale, it is today being preserved in the Metropolitan Museum.

A BOOKLET OF AUTHENTIC COLONIAL ENTRANCES WILL BE SENT UPON REQUEST

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PERGOLAS ✦ COLONIAL ENTRANCES ✦ KOLL COLUMNS
ROSE ARBORS ✦ GARDEN EQUIPMENT

DAYLILIES FOR THE GARDEN

(*Continued from page* 124)

lows. First the Lemon Daylily (*H. flava*) was crossed with *H. aurantiaca*, which gave hybrids of good but not outstanding qualities. Some have flowers with faint zones of darker coloring. One of these was crossed with *H. fulva*. The offspring all have flowers with considerable red and fulvous coloring, and for one plant the colors are darker red especially in the eye spots but the segments are rather narrow and the flower does not possess a satisfactory fullness. This plant was crossed with the pure-yellow and full-flowered variety Luteola and a progeny of more than a hundred seedlings obtained. As may be expected from such a group of diverse ancestors the seedlings of this breeding are very different. No two are alike. The limits of coloring in the flowers range from lemon yellow through many shades of yellow, orange and fulvous red. For several of the seedlings there is a banded pattern in the colors of the flowers and for two plants the pattern is strongly developed. The better of these two was named Mikado.

MIKADO AND WAU-BUN

All persons who have seen the Mikado Daylily in bloom readily agree that its flowers have unusual quality and a commanding and enduring charm. In its flowers the zoned pattern of coloring is greatly intensified and exaggerated beyond that seen in any of the known species or named varieties, in any of its sister seedlings, or in any plant of other breeding. In respect to the boldness and the intensity of contrasts in coloration Mikado at the present time stands alone among Daylilies.

The Daylily Wau-Bun has large flowers of a rich coloring and a rather unusual form. The color is very uniformly yellow of the tint called light cadmium, somewhat faintly overcast in the outer half of the open flower with a delicate sprinkling of fulvous red of the shade technically known as raw sienna. There is also the glistening as of flecks of gold in sunlight that is rather characteristic of many Daylilies. The color is of itself attractive and pleasing. But the individual and outstanding charm of Wau-Bun is in the form of the flowers. The sepals are rather large, broad, and smoothly and stiffly recurving. The petals are large and broad, spreading rather than recurving, and in the outer half strongly folded backward along the midrib and also somewhat twisted. The folding and twisting increases the contours of the flower in lines that are freely curving. The effect in the form of flower is unusual among Daylilies.

The foliage of Wau-Bun verges toward dark green. It is compact and rather strongly ascending but bends at a level of about thirty inches. The flower stems rise to a height of about three feet. In the group of Daylilies of all types the plant is found to be one of the medium sized group.

The seedling which is to be propagated vegetatively as the variety Wau-Bun is one of a progeny obtained by crossing a hybrid between the two species *H. flava* and *H. aurantiaca* with the variety Luteola. The complete pedigree would be expressed thus: (*H. flava* x *aurantiaca*) x *H.* var. Luteola. More than fifty seedlings of this breeding were grown to blooming age. They exhibited much variation in the form and the color of flowers, and several had a form of flowers similar to that of Wau-Bun. But of them all, Wau-Bun possessed in the most pleasing combination a large size, a rich coloring and an unusual form of flowers, with a good habit of growth as well.

The Winnebago Indian name "Wau-Bun", signifying the early morn with the rising sun in its gorgeous splendor, has been chosen as befitting this plant.

In habit of growth the new variety Vesta is to be classed among Daylilies as a semi-dwarf. The foliage is somewhat dark green, medium coarse, stiffly but strongly arching and reaching, in its best growth to the present time, a height of about twenty inches. The flower stems stand about eight inches above the general level of the foliage. In the flowers the petals and sepals are broad and strongly overlapping to form a full but widely spreading flower. The open blossom has a spread of about four and one-half inches, and in proportion to the size of the plant is rather large and conspicuous. The color is a deep orange, uniform for the entire flower, with faint traces of brownish red (burnt sienna) in the mid-zone, and there is an abundance of gold-glistening in sunlight. A rich coloring and a good size and form of flower are combined with a pleasing habit of growth to give a most attractive garden plant.

Vesta is a sister seedling of Wau-Bun but is so decidedly different in many qualities that the relationship could be known only from the records of the pedigree.

Vesta, the Latin name for the virgin goddess and keeper of the perpetual fire, seems especially appropriate for this Daylily whose fine orange colored flowers are somewhat suggestive of glowing embers.

A NEW RACE

A race of pink-flowered and red-flowered Daylilies that is entirely new among cultivated varieties has been obtained which promises to yield at least several charming sorts that will be very welcome additions to the flower garden.

Among the living plants obtained in the wild directly from the Orient there were several collected on Purple Mountain near Nanking, China, by Dr. A. N. Steward of Nanking University. Two of these plants have flowers of rare beauty. For one plant the flowers are a peach red in color with a throat of primuline yellow. The general color is a pale pink with a greenish-yellow throat. For the other plant the flowers are chiefly a coral red with an arching zone of garnet red in the mid-section of each petal. In this the coloring is a sprightly red with a strongly contrasted zone

(*Continued on page* 134)

Garden

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Table Delicacies for House & Garden Readers

Good News

AND it was a real surprise to the Smart Hostess who discovered that Bar-le-duc, which she knew so well in its red and white currant form, was made also of red and white strawberries, gooseberries, red raspberries, red cherries and mirabelles.

Yet, after all, why should French experts in fruit preserving and packing confine their art to currants alone? Other berries made by the Lord are as good or better.

But because these are not generally available, we shall be glad to have some sent to you. Which will you have—or all? All kinds are priced at 35c a jar (3½ oz.). 8 jars (one of each fruit) $2.50.

Mail your check to House & Garden and your order will be carefully packed and shipped express collect.

Its SEALED-IN FLAVOR

—The talk of the table wherever served! . . . Vacuum cooked the exclusive Hormel way, Flavor-Sealed Ham retains all the natural Flavors, Juices, Vitamins and Tenderness to the moment of serving. A valuable reserve food supply. Serve cold instantly. No bone, no skin, no waste.

At leading stores, or write Geo. A. Hormel & Company, Austin, Minn.

LAXA—*crunchy biscuits of bran and agar-agar that may be served any way toast is served.*

To Your Health!

Diet specialists at Battle Creek have prepared a wide assortment of tempting foods of a corrective nature. Bran has been dressed up in dainty biscuits, fig flakes, delicious cereals, appetizing porridge. Mineral oil has been reduced to creamy caramel form that you eat. For changing the intestinal flora, a remarkable new food has been perfected.

LAXA, which is being featured this month at all Health Food Centers, has been used with great success at the famous Battle Creek Sanitarium. Write today for "Healthful Living" a 60 page illustrated booklet describing with recipes the Battle Creek Diet System.

BATTLE CREEK Sanitarium HEALTH FOODS *for Everybody*

THE BATTLE CREEK FOOD CO. (Dept. 161)
Battle Creek, Michigan

THE WORLDS BEST SHIPS HAVE CARRIED Poland Water ON THE SEVEN SEAS FOR THE PAST 50 YEARS

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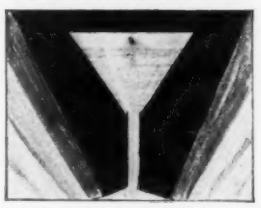
GESUNDHEIT!



A cocktail made of the natural juice of ripe tomatoes—nicely spiced, is a welcome deviation from the fruit cup . . and a marvelous appetizer.

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And now the life of these precious vitamins is preserved by a new process of canning . . in glass . . a cold-pack method which brings them to you in all of their original vigour.

House & Garden will be pleased to have this healthful, appetizing beverage sent to you express collect. Simply send us your check. 26 oz. jars, 50c . . enough for eight generous portions. Five jars for $2.00.

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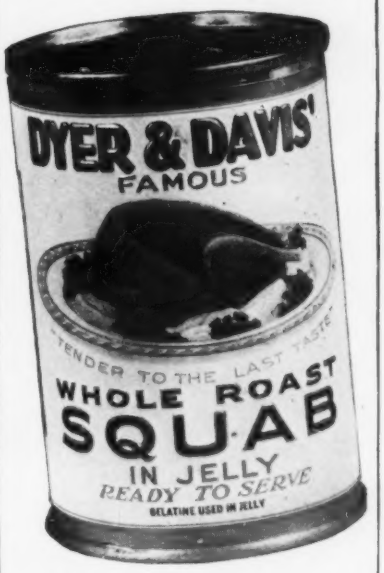

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Send for Squab Sampler

of two of each of Dyer & Davis' products (A) Whole Roast Squab in Jelly, (B) Pâté de Luxe, a delicious squab paste with a most appealing flavour, for sandwiches, appetizers and hors d'œuvres. Sent express collect for $3.25, prepaid, $3.75.

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"FOR THE HOSTESS"

a handbook for entertaining

IT's just off the press in time to start you successfully on a new season—the sort of book you've always wanted—the only kind a smart woman could be persuaded to buy—a summary of the whole art of entertaining!

Training the servants—planning the menus—setting the table—everything is covered thoroughly but without a wasted word. Things as practical as the budget, and marketing. Things as unusual as the favourite recipes of well-known hostesses, epicures and chefs . . . and what does it cost? This is the part you can't believe—*a quarter!*

72 pp. 25c postpaid

Order from THE CONDÉ NAST PUBLICATIONS, *Greenwich, Connecticut*

SIX UNUSUAL CHEESES

GOOD cheese, that zestful climax to every well-served meal, cannot come to the table in too many varieties.

Skilful hostesses offer their guests a wide choice of interesting foreign flavors, together with our own domestic versions.

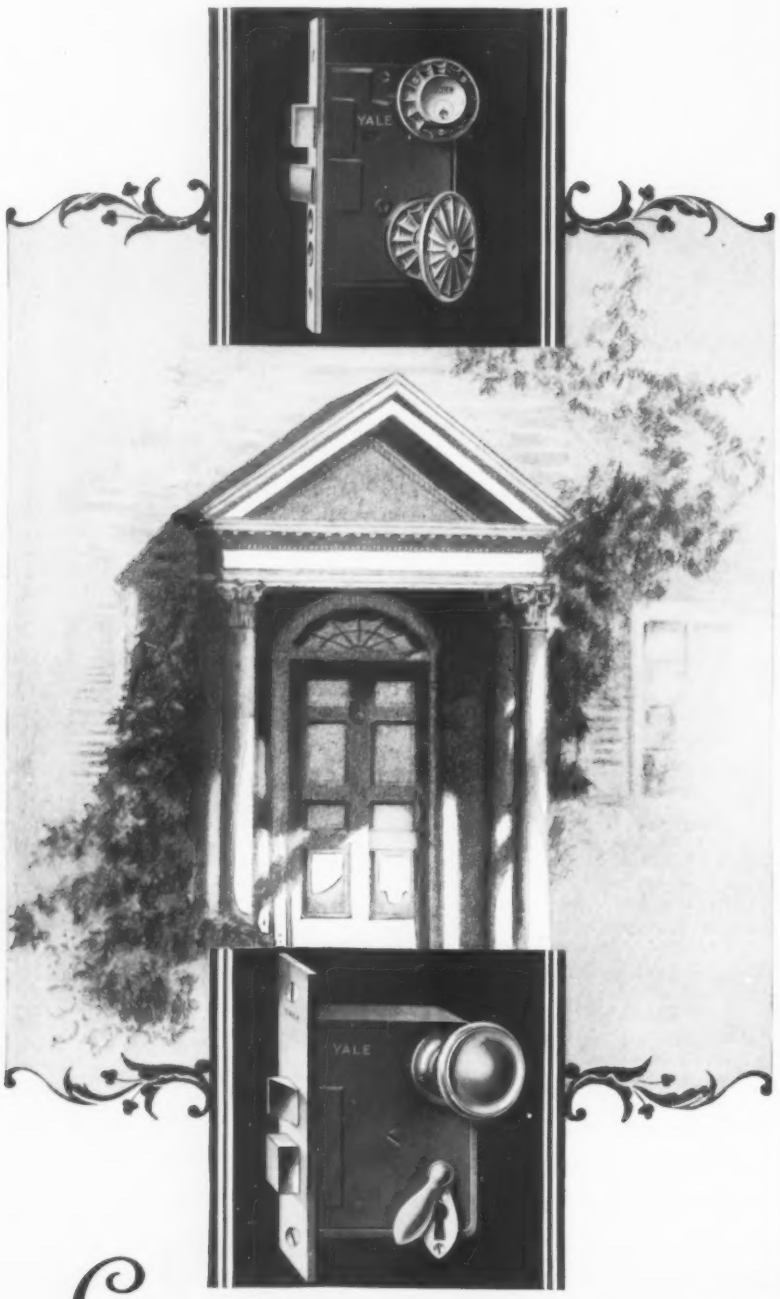
The highly salted, red cannonball EDAM, or its fellow Hollander GOUDA, look as fine as they taste. English STILTON and CHEDDAR are infallibly pleasing in their delicacy and mildness, and as for Italian BEL PAESE, a full-cream loaf, and the familiar PINEAPPLE cheese . . . their reputations are well known.

Because these delicacies cannot always readily be found, House & Garden offers to have fresh importations of each shipped to you postpaid, posthaste. Send House & Garden your check for whichever strikes your fancy; all six, if you please, for $8.50.

Edam	4 lb. loaf	$2.25
Gouda	16 oz. loaf	.85
Stilton	10 oz. jar	1.35
Cheddar	3 lb. loaf	2.35
Bel Paese	22 oz. loaf	1.25
Pineapple	18 oz. loaf	1.25

TRADE YALE MARK

YALE FINE BUILDERS' HARDWARE IS UNIQUE



CREATIVE inspiration fired the genius of the artists originating the distinctive designs. Fidelity enthused the master artisans in their perfection of workmanship. Permanency, coupled with utility, is the guiding star of the complete ensemble. You can neither ask nor receive more than is inherent with

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YALE MARKED IS YALE MADE

A prostrate form of Genista pilosa spreads flower-decked branches with fine abandon. Like many of the other Brooms, it is hardy at least as far north as Massachusetts

GEMS AMONG THE BROOMS

(*Continued from page 95*)

a foot across. In June it is lost beneath the airy burden of its yellow blooms, and is quite the prettiest thing in the garden, even at this richly endowed season. This small species, though it loves sunshine, thrives quite well in partial shade if the drainage be sharp and free. The smallest among rock gardens has space for growing these two little Brooms and their quality as rock plants is of the highest.

Genista prostrata (Cytisus procumbens) is a more spreading plant than either of the foregoing, sending out stiff branches to cover an area of several feet, but it may be kept within bounds by pruning after flowering is past. It grows only a few inches tall and the branches press close to the rock surface in a delightful way, making a very gay effect when covered with the large golden blossoms in May. It frequently gives a second lesser blossoming in the autumn. I have seen *Genista prostrata* used effectively in a dry wall, and indeed many of these shrubs are suited for growing in sunny walls where there is a good body of soil behind.

Genista sagittalis is a frequent plant in alpine pastures of Europe. To be seen at its best in the rock garden it should be grown upon a little stony slope in full sunshine rather than on the level. This Winged Broom, so called from the curiously winged stems, spreads rather widely in time, but lies low and close, its myriad racemes of bright yellow flowers rising no more than five or six inches high. It blooms in June. A rather starved diet suits it best; a little extra food and it seems not to be quite so hardy as we should like. At least that has always been my own experience, but Mr. Ernest H. Wilson in his splendid *More Aristocrats of The Garden* makes mention of it as "both hardy and accommodating."

Cytisus kewensis and *C. beani* are uncommonly fine little shrubs. They have a common parent in the diminutive *C. ardoinei* but both are of somewhat more circumference. The first has as its other parent the lovely white-flowered Spanish Broom and inherits charming sprays of ivory-colored blossoms. It is low-growing but the

(*Continued on page 134*)

Reginald A. Malby

The little Dalmatian Broom makes furzy masses among the stones. It grows only four or five inches high and should find a place in even the smallest of rock gardens

Waterproof Color Effects

Not Possible with Paints

House at Riverdale-on-Hudson, New York. Architect, Dwight James Baum. Cabot's Collopakes used on exterior woodwork.

HERE are new colors that make possible a whole new range of effects on stucco, concrete, wood, brick, stone, any building material.

Cabot's Semi-Flat Waterproof Collopakes, made with *penetrating* colloidal pigment, waterproof all surfaces, leave no "painty" film and preserve the original texture of the material covered.

Concrete decorations may be colored *after* casting, weathered and antiqued effects produced on walls and roofs.

Cabot's Collopakes are also made as Gloss Exterior Finishes, including *lasting* Greens for Blinds and trim.

New and valuable uses are continually being found for Cabot's Collopakes.

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Cabot's Collopakes

Include Cabot's Old Virginia White and DOUBLE-WHITE—made by the makers of Cabot's Creosote Shingle Stains and Cabot's Insulating Quilt.

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Please send me full information on CABOT'S COLLOPAKES

Name .....

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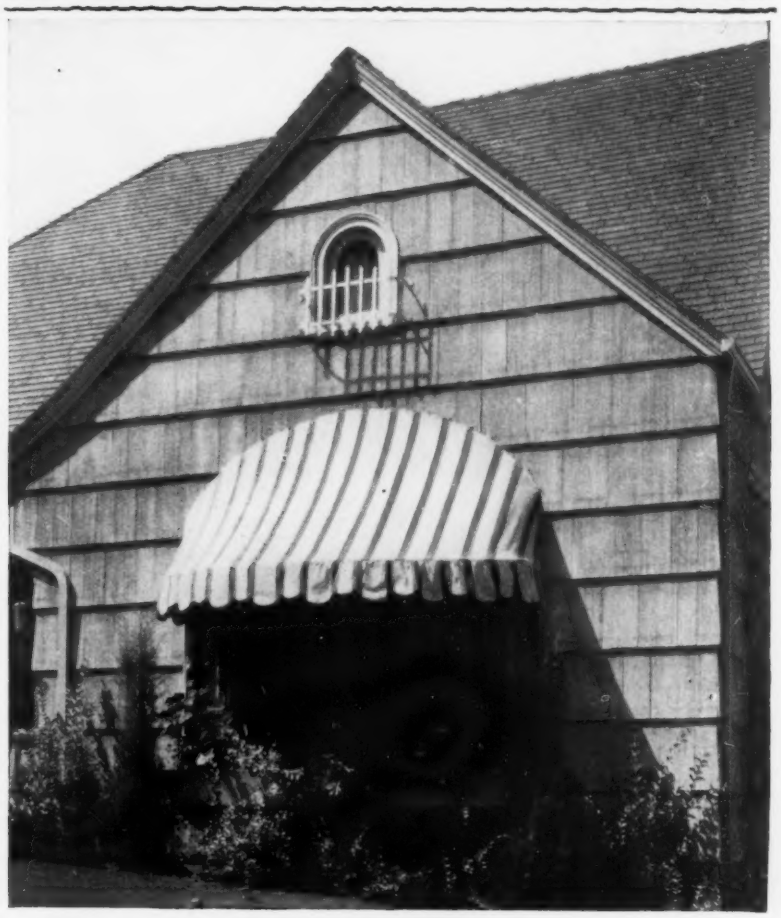
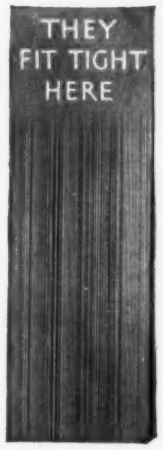


No wonder they are admired!



All edge grain. 24 inches long. ½ to 1 inch butts. Undersides and tops smooth to lay snugly tight on roof and sidewalls.

If this home were a painting, the greatest of living artists could not create anything more distinctly beautiful than these Fitite Shakes on roof and sidewalls. Note the soft pencilled lines of the exposed shake . . . the deep shadows made by the overlapping butts . . . the tapestry-like texture.

Fitite Shakes possess all the beauty and good qualities of the old hand-split shake, plus a snug-tight fit — smooth on the under side and top — *the Fitite feature.* Fitite Shakes cost less than other standard roofing and sidewall materials, yet their insulating value is from 10% to 47% greater.

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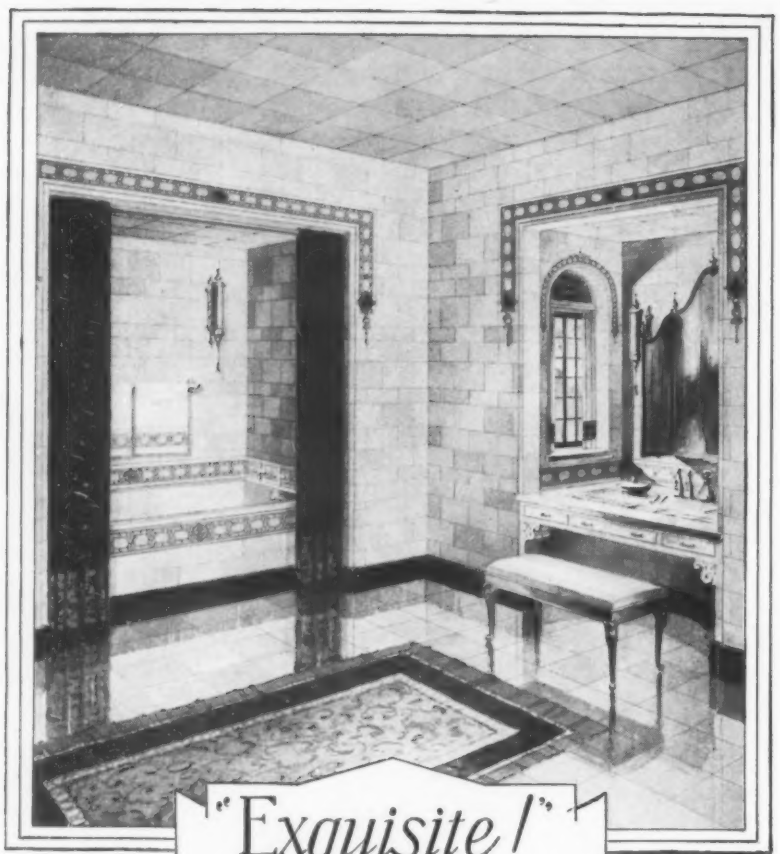

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Beautiful SANI ONYX A VITREOUS MARBLE

GEMS AMONG THE BROOMS

(*Continued from page* 132)

trailing branches of old plants cover quite a wide surface. It makes a delightful drapery for a rocky declivity or a wall-face where its flower-set whips are well displayed. Taller, and with somewhat more the habit of *C. ardoinei*, is *C. beani*, whose other parent is *C. purgans*. Upright to perhaps the height of a little more than a foot, its slender branches have not quite lost the impulse to trail or at least to droop, and they are alight in late spring with brilliant yellow flowers. This is one of the best and most floriferous of all the Brooms and it appears to be extremely hardy.

All the kinds so far mentioned are low-growing or trailing, and Eden Phillpotts *(My Shrubs)* speaks of *Genista humifusa* as a pretty little prostrate Broom with bright yellow blossoms for the choice rockery. But I have most disappointingly not yet been able to come upon seeds or plants of this species. *Genista pilosa*, called the Hairy Greenweed, is low and dense and wide-spreading, and its profusely borne blossoms are rather fleeting. But because of its interesting character and habit this little shrub is prepossessing in and out of bloom, and it is one of the best for a sunny wall-face where it spreads compactly into wide cushiony masses. Mr. Farrar describes it as "an invaluable densely close trailer making a cascade of gold over the rocks."

Among the taller more upright species it is difficult to single out a few for special mention. *Genista germanica* grows from eighteen inches to two feet tall and is gay with yellow blossoms in summer. *G. radicata* is about as tall, with spiny branches and yellow flowers at the same season. The Spanish Gorse, *Genista hispanica*, is a delightful little shrub with crowded racemes of bright yellow flowers finishing the tips of its branches in May. It is a more compact and refined plant than *G. germanica*, and its habit is so symmetrical and dense that it has been said to look like an old-fashioned straw bee-skep. There is a dwarf form of it that is particularly desirable for use in the rock garden.

Less choice than the foregoing, but useful for roughish places, are *Cytisus capitatus* and *Genista anglica*, called the Needle Furze. This is almost as prickly as the honey-scented Gorse, and it grows nearly prostrate. Its flowers are pale and small.

A purple-flowered broom is a newcomer to my garden. This is *Cytisus purpureus*, said to grow not more than eighteen inches tall and to bloom with prodigality. *C. nigricans* is also a newcomer, but the two awkward little plants do not yet show their character. This species is too tall for my rock garden and must be relegated to its environs. It will grow ultimately to a height of five feet.

Photographs of *Genista horrida* whet one's desire to possess it. It is a Spanish species, and appears compact and cushion-like and to have flowers rather larger than common. The white-flowered *Cytisus leucanthus* (see its portrait in Mr. Wilson's *More Aristocrats*) also appears to have charm. And there are many more. I have just had out the seed list of a Swiss nurseryman and find therein twenty kinds of Cytisus and twenty-eight Genistas, besides several kinds of Gorse *(Ulex)*. A most interesting season's work it would be to try all these kinds. There is a dwarf variety of the common Gorse, *Ulex europeus nanus*, which I do not find anywhere listed, but which would be very delightful to possess.

Once established, the Brooms grow sturdily. Occasionally a bitter winter may prune them back a little but no real harm is likely to be done. If the young plants seem too straggly in appearance, they may be cut lightly to induce a better form, but later pruning is not usually necessary.

"Sweet is the Broom flower" sang Spencer, and many of the kinds have fragrant flowers. This is another good reason why we should be happy to bring them into our gardens.

DAYLILIES FOR THE GARDEN

(*Continued from page* 126)

of darker red in effective combination.

These two plants were used as parents in breeding and some of the progeny have flowers of still more brilliant and intense red coloring. In the very best ones of these, the flowers have a throat of cadmium color, a mid section of brick red, and an outer area of coral red with darker colored delicate veins. The coloring is the most brilliant red yet to be seen in Daylilies.

It should perhaps be reported that flowers of dark and dull shades of red have been obtained in certain of the seedlings which have *H. fulva* as a parent. These together with the plants just mentioned provide a rather wide range of colors that are classed as red or as dominated by red.

The best of these seedlings are being used in further breeding with the aim of developing the most satisfactory combinations of attractive pink and red with large full flowers and pleasing habits of growth.

Several of the plants with red or with pink flowers are fully worthy of general cultivation solely on the merit of the coloring of the flowers, and if better and more desirable plants with the same shades of coloring do not appear these plants already at hand will be named and made available to growth in flower gardens.

The New York Botanical Garden can not undertake the propagation of these new Daylilies for general distribution or sale. It happens that for several years preceding his death, Mr. Bertrand H. Farr exhibited keen interest in this breeding work with Daylilies and assisted it by obtaining and contributing plants of several species and varieties. The firm which succeeded to his business has continued this helpful coöperation.

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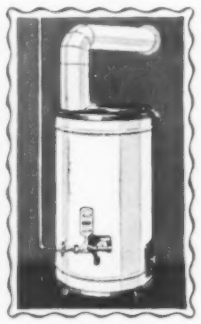

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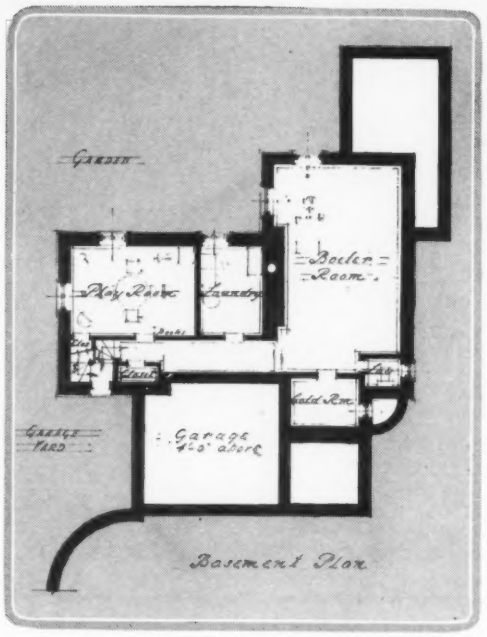

The playroom in the basement of Mr. Gregory's house may be reached from an entrance located in the garage yard. The lavatory is situated at the end of a passage

THE CELLAR BECOMES LIVABLE

(*Continued from page 79*)

often call for a tap room, sometimes a billiard room, or group of rooms designed distinctly for entertainment.

Now that the dank, smoky cellar is a thing of the past there is certainly no good reason why any prejudice should exist against the basement's use for any purpose that it can logically be put to. While this section of the house is perhaps not so well lighted as the actual living floors, it can quite easily be well lighted. We all know that the basement is the coolest place in summer and as it is within easy access to the furnace, there is no difficulty in the way of its being comfortably heated during the winter. If the cellar plan is carefully worked out the playroom or recreation room may have a fireplace, as is the case in the cellar playroom which is shown in plan below.

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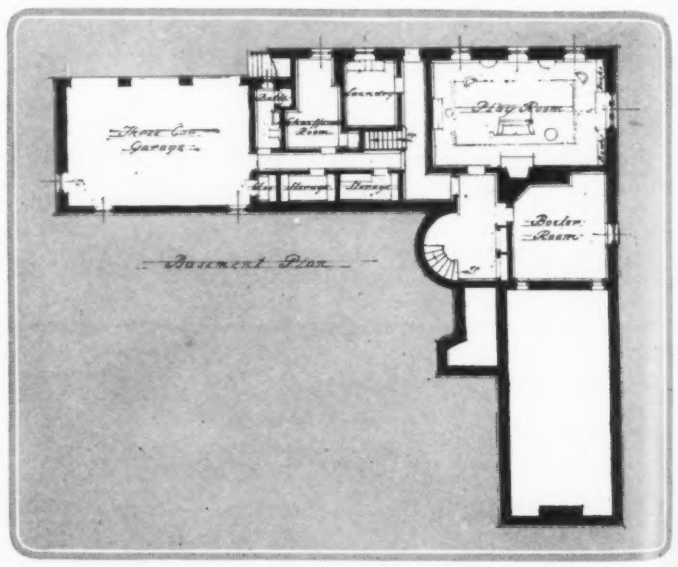

Besides the furnace room and laundry, the basement of the Lyon residence contains a three car garage, the chauffeur's room and bath, a playroom and considerable storage space

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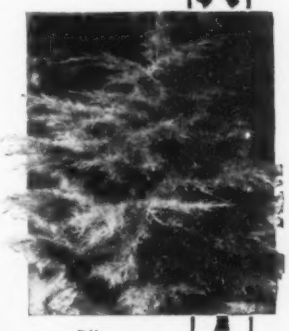

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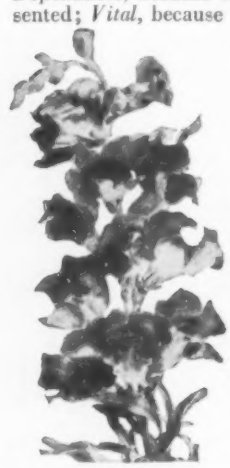

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Whatever the exact nature of their location, Narcissi should be given a moderately rich, loamy soil, well drained and plentifully supplied with humus. Should the soil be deficient in plant food, ground bone will prove a good material to supply the needed nourishment. Dig it in when the ground is first being spaded over to a depth of ten inches or so, and see that it is fairly evenly distributed. There is no danger of its injuring the bulbs.

Daffodils do well under trees if the sun can penetrate. Here at the home of Edgar W. Bassick, Bridgeport, Conn., they make a magnificent display. Marian C. Coffin, landscape architect

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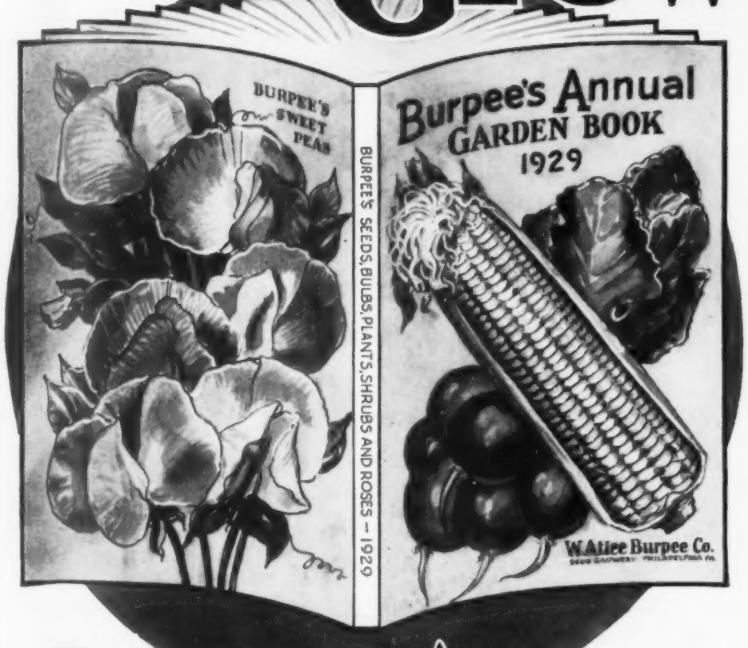

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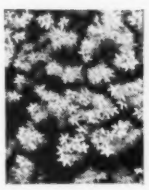

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GRAPES FOR HOME GROUNDS

(*Continued from page* 122)

the lower wire need not be shortened. All of the shoots may be expected to bear from one to four or even five clusters of fruit this third season, though in vines so young few will attain this maximum and some will be barren.

In the spring of the fourth year we will prune the vines as follows: Shorten each of the two arms developed last year at the upper wire, leaving from six to ten joints, depending upon the strength of the vine. Select and shorten a strong shoot as close to the main trunk as possible on each of the lower arms and cut off all other growths, thus leaving only one year canes to be fastened to the wire, one on each side of the trunk. Then we will cut off all other branches. Thus, in the spring of the fourth year the pruned vine will consist of the original roots and stub, a trunk three years old up to the lower wire, two years old between the lower and the upper wire, and four branches each only one season old. These four young green shoots that will bear the fruit of the fourth year.

Each year after the fourth every cane except the four best and nearest to the trunk (two for each wire) are to be cut off entirely and the remaining four to be cut back to six to twelve buds. By this method of pruning and by judicious feeding and cultivation the clusters of fruit will average larger and of higher quality than by a hit or miss plan.

Clean cultivation and liberal feeding with phosphatic and potash fertilizers greatly help in grape production. Intelligent spraying or dusting at proper times control all grape diseases and insects. So, as already declared, any one can have better grapes than he can buy provided he will choose varieties and care for them as outlined.

Though commercial cold storage is unquestionably the most satisfactory method of storing perishable products it is not necessary to place grapes in such storage because they may be successfully wintered by anyone who will apply the following principles:

(1) For storage choose only those varieties that naturally are long keeping. Prominent among these are Lindley, Massasoit, Barry, Gaertner, Herbert, Agawam, Wilder, Salem, Vergennes, Iona, Diana, Isabella, Goethe, Dutchess, Catawba, Urbana, Canandaigua, and Mills.

(2) Be sure that the fruit is fully ripe but not "dead ripe" when gathered for storing.

(3) Handle grapes with care at all times, especially if gathered on a sunny day. Keep the fruit in the shade until it can be removed.

(4) Place clusters only one layer deep in trays or shallow boxes and have these small enough to be easily handled without jarring.

(5) If the night following the gathering promises to be cool leave the fruit out-of-doors till early morning. Then take it to a cool room or a cellar before the air warms. The same effect may be secured by gathering the fruit in the early morning and taking it at once to the storage room. It will thus be as cold as if gathered the evening before and kept over night out-of-doors.

(6) Be sure that the storage place may be readily kept cold without drafts. It should be such that the temperature may be kept below fifty degrees, preferably between forty and forty-five.

(7) Be sure that the storage room is neither very dry nor very moist because the former shrivels and impairs the flavor of the fruit and the latter induces mold.

(8) During autumn nights so long as there is no danger of freezing open the doors and windows to let in the cold, night air and close them in the morning to keep out the warmer air of day.

(9) Be on the lookout for shriveling. Should it be noticed hang up curtains of wet burlap to moisten the air. The fruit will then tend to "plump up".

(10) Also watch for mold. To check it, fumigate with sulphur candles, using the same number for a given cubic content of room as in ordinary fumigation.

As some varieties naturally keep longer and better than others, make weekly examination of the fruit to determine which kinds are keeping best and which poorest. The removal of fruit for use will, of course, be based on the way it is behaving—that which is keeping poorest will naturally be selected for early use, and that which shows no signs of deterioration will be kept until the last.

HOUSE & GARDEN'S BOOKSHELF

(*Continued from page* 106)

imitation of an old "touch". For it is easy to make a punch from the genuine impression and it is equally easy to make an imprint on the modern reproduction. Pewter is a soft metal and is quickly made to appear sufficiently "old" to deceive the uninitiated—and there is at present no law to prevent this nefarious practice.

In fact from the title of Major Markham's work came the question, will the word "New" prove to be the shadow of a coming event? For it is by no means improbable that some of the denizens of the purlieus mentioned, will be eager to refer to this volume for "New" marks.

While, therefore, in compiling this exhaustive list of pewterers and including such excellent facsimiles of the Touch Plates, the author has given us a much needed and valuable reference, it cannot be conceded that a pewter article impressed with one of these marks, is necessarily authentic.

One section of the book deals briefly —too briefly—with the composition.

(*Continued on page* 146)

It is often supposed that a Chair, in order to be comfortable, must be ugly. Such is not the case, however, as is amply exemplified in the charming Chippendale Arm Chair illustrated.

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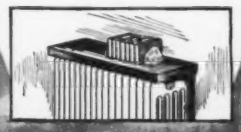

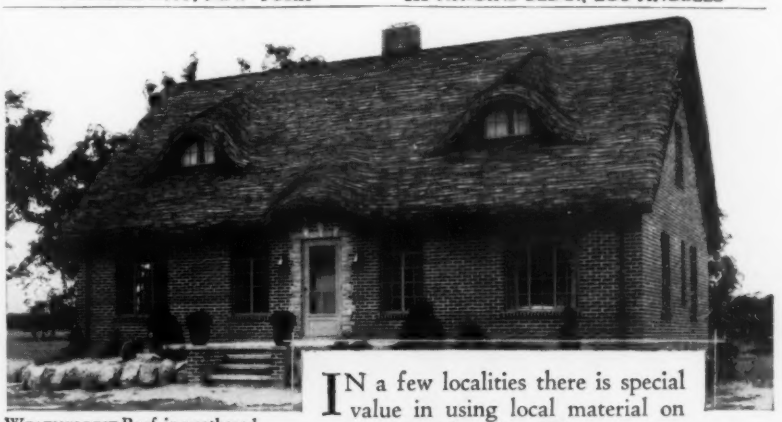

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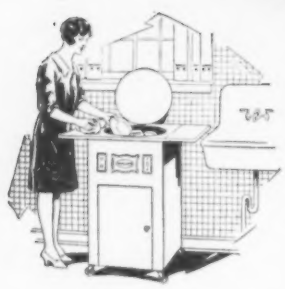

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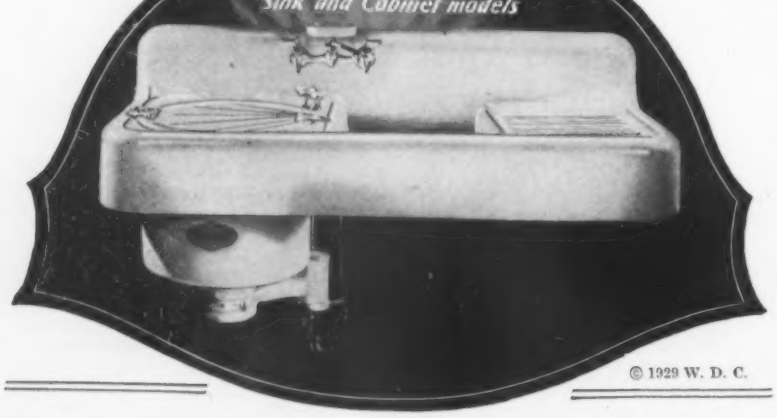

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HOUSE & GARDEN'S BOOKSHELF

(*Continued from page* 140)

Incidentally it will probably come as a surprise to many to read that pewter is a composite metal; certainly to such a one as a young clerk who, when showing a German pewter dish recently, explained that the metal came from the mines of Westphalia.

It is to this more technical phase of the old craft that a student should devote his attention. Consequently we could have wished that the author of the book had extended this chapter, at least sufficiently to acquaint us with the different characteristics noticeable from pewter composed of each of the formulæ he quotes.

Those pages treating with the manufacture of the ware leave nothing to be desired; nor do those preceding it for they are fully illustrated with representative examples, upon the selection of which Major Markham is to be congratulated. It is this section that will not only enlighten the reader concerning the scope and importance of the old pewterer's work, but it will also do much to bring attention to the collecting of specimens.

Why then are we not told the variations between plate pewter, trifle pewter and ley? In view of the different components that were used in making the several compositions we cannot help thinking that some distinguishing characteristics exist and such would be helpful, combined with the touch marks. All we are told is that certain pewter is soft and another hard. Still the average dealer would resent a customer bending a piece to ascertain its degree of resistance.

Admittedly the author explains in his preface that he does not propose to go deeply into the history of pewter working. Yet with very little more effort he might have added to the important information he gives us by including a somewhat more comprehensive chapter on the means of identifying the superficial differences between the modern "anything" and the pewter produced from correct ingredients. E. W.

MANOR HOUSES AND HISTORIC HOMES OF LONG ISLAND AND STATEN ISLAND. By Harold Donaldson Eberlein. Philadelphia: J. B. Lippincott Company.

THE most entertaining of Eberlein's books! From the sentence opening the "Long Island" chapter: "All Gaul is quartered into three halves," the interest is maintained through to the last page, and, enlivening its historic records, are delightful human items that nudge one's memory or provoke outright laughter. The illustrations are in double tone, and there is a wealth of them, 75 in all, besides the photogravure frontispiece: "The Manor of Shelter Island," set among its 275-year-old boxwoods, a fact which will stir any lover of growing things.

The Manor of Gardiner's Island, in its contact with Captain Kidd and buried treasure, is quite thrilling to persons as young as we are, while the Home Sweet Home House and its associations recall happy memories to persons even as old as ourselves. To New Yorkers who know their Staten Island well, the accounts of the people who owned and lived in the Island's dear old houses are vital records, as are those of the neighboring Long Island. Most of the houses of which Mr. Eberlein writes, are on Long Island. In the account of the De Witt Clinton house is some mention of that eccentric Catherine Livingston Jones, granddaughter of Philip Livingston, who became the second wife of Governor De Witt Clinton.

The Shelter Island house, which gave refuge and comfort to the members of the persecuted Society of Friends, and that of John Bowne where they met at Flushing, Long Island, reminds us of how "the world do move," when we think on our own Herbert Hoover, brought up in the teachings of these same "Quakers." Bowne was sent to prison and to exile in Holland for holding meetings of Friends in this house. We are glad to be set at ease by the fact that the Amsterdam Chamber of the West India Company finally set Bowne at liberty and sent its ultimatum to Peter Stuyvesant on the subject of religious persecution: Said the Chamber:

"Let everyone be unmolested as long as he is modest, as long as his conduct in a political sense is unimpeachable, as long as he does not disturb others or oppose the government. This maxim of moderation has always been the guide of the magistrates of this city, and the consequence has been that from every land people have flocked to this asylum. Tread thus in our steps, and we doubt not you will be blessed."

Historic facts and valuable geographical data fill the book. The following houses on Long and Staten Islands are made mention of:

Long Island: Manor of Gardiner's Island; Mulford House, Easthampton; Home Sweet Home House, Easthampton; Manor of Shelter Island; Manor of Fisher's Island; Manor of Plum Island; Mayhew Manor of Tisbury, Martha's Vineyard; Manor of Saint George; House of William Floyd, Mastic Neck; House of General Nathaniel Woodhull, Mastic Neck; Manor of Queen's Village; Manor of Eaton; Sagtikos Manor; Old Brick House: Tryon Hall; Raynham Hall, Oyster Bay; Carpenter's Tavern, Jamaica; King Park, Jamaica; Bowne House, Flushing; Prince House, Flushing; House of De Witt Clinton, Maspeth; Moore House, Newton; Lefferts House, Flatbush; Jan Ditmars House, Flatlands; Bergen House, Flatlands; House of Nicasius De Sille, New Utrecht; Cortelyou House, New Utrecht; Van Brunt House, New Utrecht; Old Stone House, Gowanus; Voorhees House, Gravesend; Van Pelt House, New Utrecht; Bensonhurst, New Utrecht; House of Lady Deborah Moody, Gravesend; Schenck House, Mill Island.

Staten Island: Melyn Patroonship of Staten Island; Vanderbilt House, Port Richmond; Dongan Manor of Cassiltown; Austen House, Clifton; Perine House, Dongan Hills; Kruzer-Pelton House, West New Brighton; Christopher House, Willow Brook; Manor of Bentley.

G. G. G.